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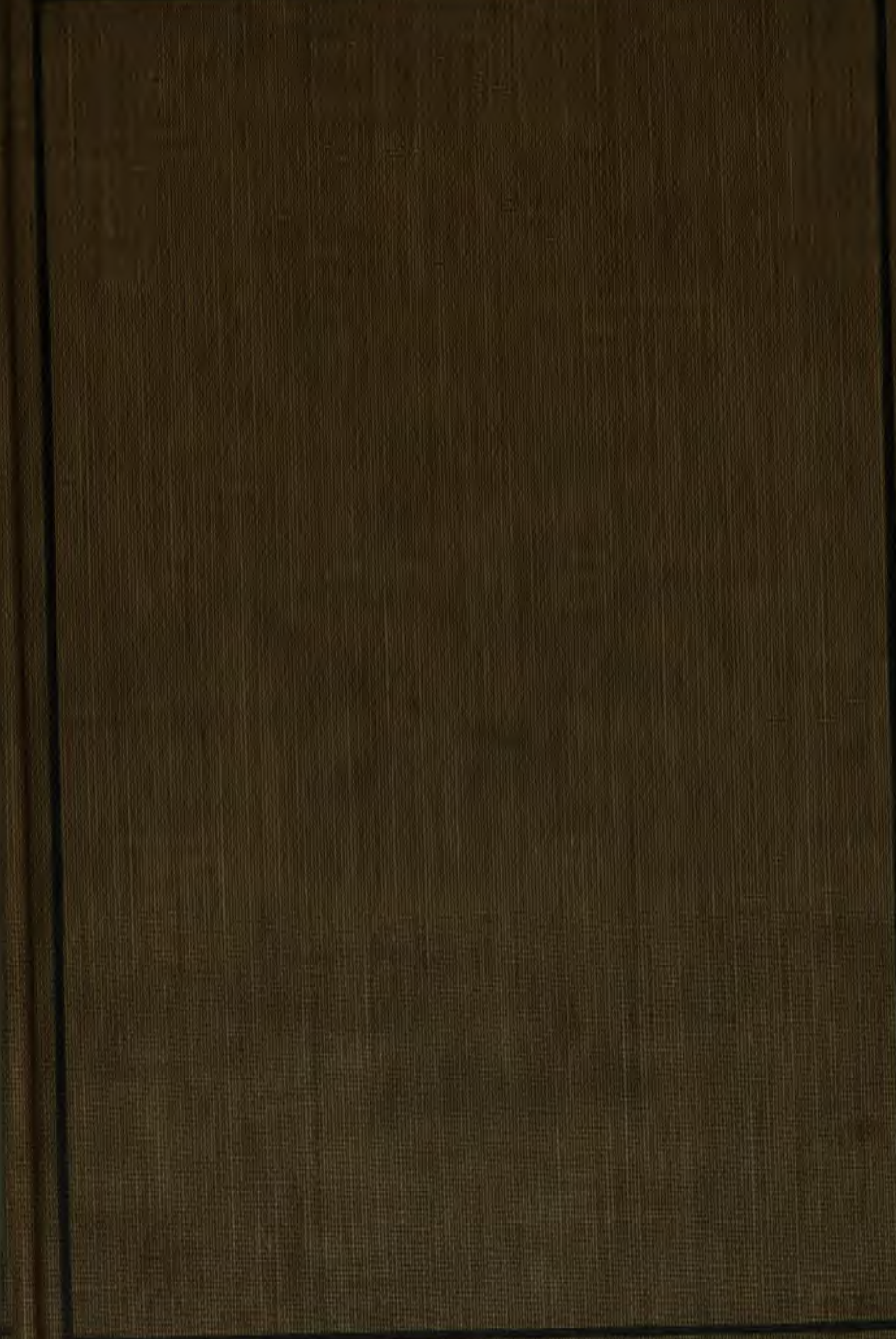
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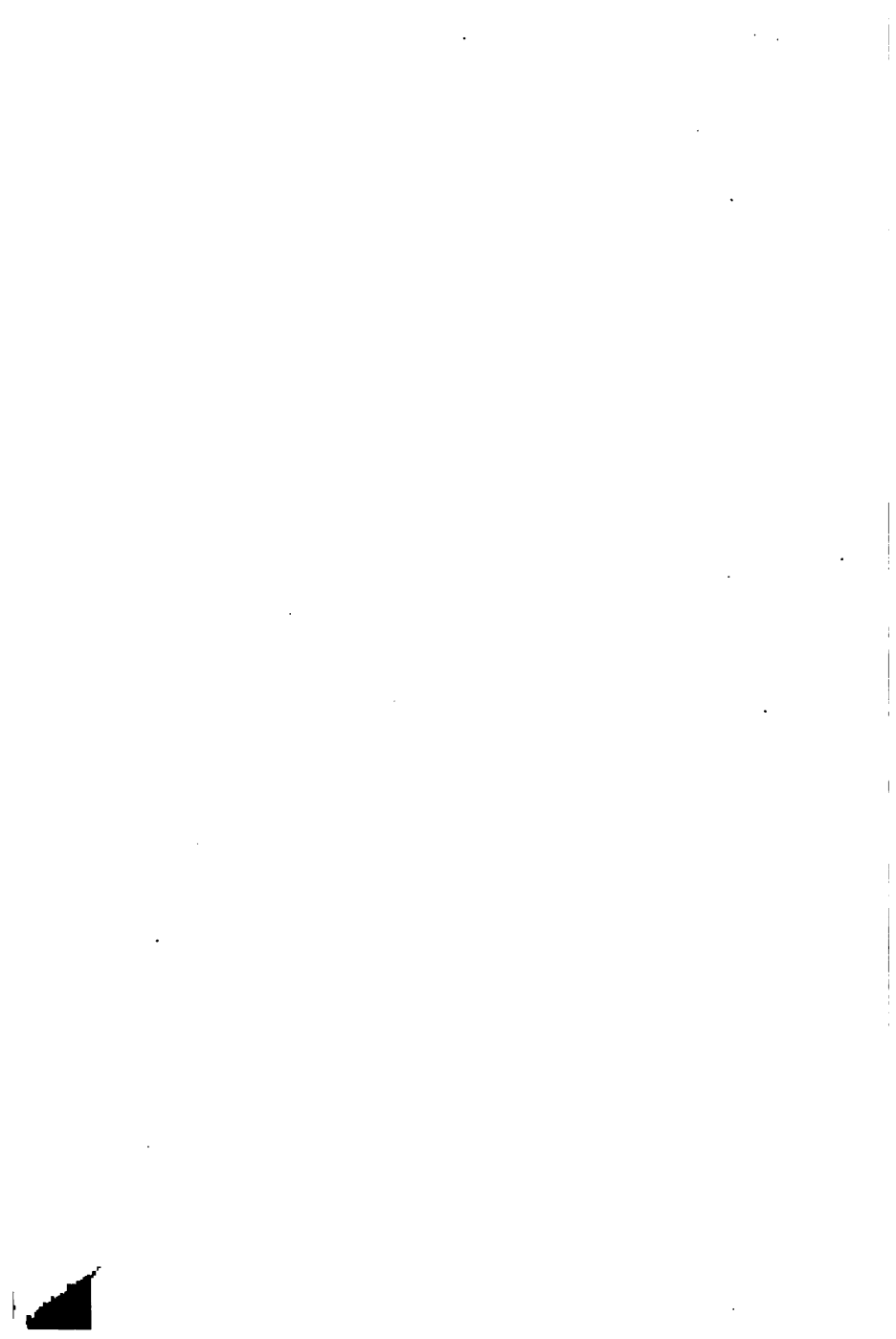
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A PROJECT BOOK IN BUSINESS ENGLISH

BY

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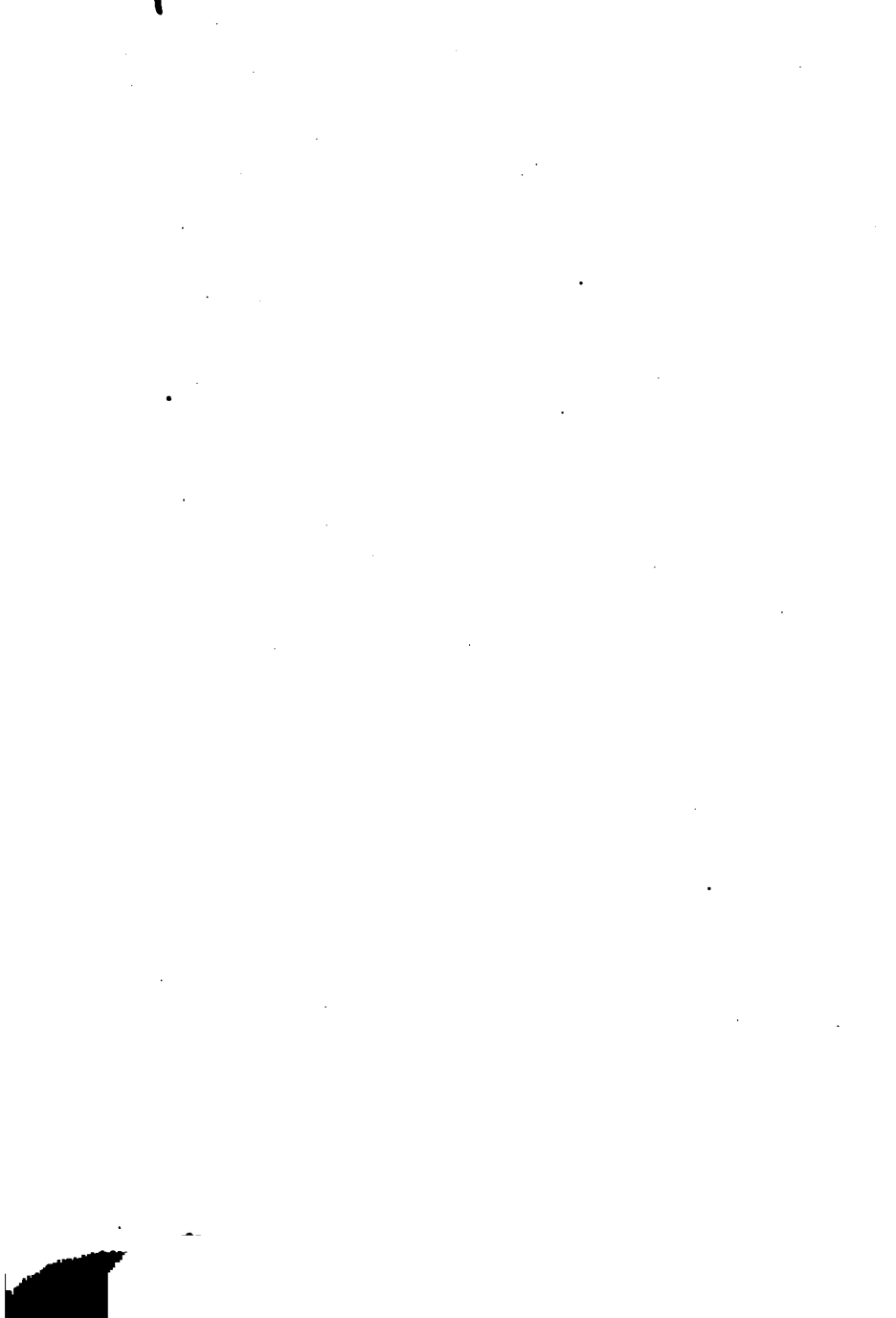


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POINT OF VIEW

THIS book is designed especially for high school students who expect to enter business. It does not pretend, however, to be a technical study of so-called Business English. The author rejects the implication made by many writers of business texts that the existence of business terms and business jargon justifies the isolation of "Business English" as an essentially different English. On the contrary, the author assumes that English in business is essentially like English out of business; that no more than we define as a thing apart doctor's English or carpenter's English, because each has its particular terminology, should we, either by implication or directly, demarcate Business English. To do so creates in the mind of students of business a pseudo-technical distinction which makes them content with an artificial and stilted language. Such a language habit defeats the real aim of a course in English for commercial students, namely to teach facility in original expression and judgment in meeting the situations of business life.

Business to-day calls out for originality, for imagination, for creative ability, and the kind of English which will serve it best is the English which evinces these qualities. Correctness is but the minimum requirement. The stenographer who aspires to be a secretary, the clerk who aims to become a buyer, the assistant who hopes to write advertisements, must write and talk above the level of mere formal correctness. Such ambitious persons must have a vocabulary which will lift them out of the patter of the commonplace, must know how to make sentences that break away from the tedious dog-trot of the dull, must have at least

the rudiments of a style which is not the style of "hum" and "haw." The aim of this text is to suggest means of developing in the student something more than technical correctness.

Further, this text deals with business as a high school pupil sees it. It does not pretend to teach a pupil how to write letters that an employer would write or to solve business problems that only business men of experience would be able to solve. It aims to use large business principles and simple student facts; to teach these principles from material in the lives of the students.

The text is designed for advanced high school students whose previous training has taught them the basic facts of composition. Consequently, what space has been given to punctuation and grammar aims to stimulate enthusiasm for self-improvement and to suggest practical ways of self-help, rather than to provide again for the endless "review." Teachers from the grades to the graduate schools complain that students of composition are inaccurate. Students do habitually ignore in practice what they learn in theory. The author believes that one effective way to fight inaccuracy is to stop nagging and repeating — a teacher's habit — and to assume and demand — a business habit. Red ink corrections are less impressive than a staunch refusal to accept manuscripts not up to the highest standard which can be demanded from a particular class. This text, then, in so far as it deals with the rudiments of composition, aims to apply the business man's methods to the classroom and so to accustom the student to these methods as to lessen the jar felt by youth in passing from the tender discipline of the classroom to the sterner discipline of the business office.

A PROJECT BOOK IN BUSINESS ENGLISH

CHAPTER I

THE BUSINESS OF GOING TO SCHOOL

The word "businesslike" has been borrowed from business and applied outside of business. When a person shows particular care, is thorough, practical, and efficient in his work, that person is businesslike, whether he is engaged in business or not. We often speak of a housekeeper as being unbusinesslike. Her household accounts are, perhaps, not carefully kept, and her methods of buying food and household equipment are capricious and impractical. Or a student may be called unbusinesslike. His arithmetic paper may be in disorder, his theme may be untidy, he may have forgotten the assignment in his botany class, he may be frequently late at school. In all transactions, whether between customer and clerk, lawyer and client, housekeeper and family, teacher and student, we ought to expect a general businesslike dealing. We take the time of a customer if we are unsystematic in keeping our stock; we are selfishly inconsiderate of others in the home if we are not punctual in keeping our promises; we are encroaching unfairly upon the time of a teacher if we hand in an illegible theme. In any exchange of products, services, ideas, it is only fair to the other person to be prompt, thorough, efficient, and practical — in other words, businesslike.

In business, competition forces one to be businesslike. One must be businesslike to survive. In other departments

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of life, one ought to be businesslike. Being businesslike is not a matter of chance. One is businesslike or unbusinesslike through habit. The earlier a person can acquire businesslike habits and the more widely he can apply them outside of business, the more successfully will he apply them in business.

EXERCISES

1. Give five other examples of being businesslike outside of business.
2. Give five examples of being unbusinesslike.

THEME TOPICS — WRITTEN OR ORAL

1. The courtesy of being businesslike.
2. The person who is never on time.
3. The selfishness of carelessness.
4. A particular person need not be a bore.
5. Shiftlessness is not a sign of genius.

Teachers and Employers

An employer *assumes* that his employees are prompt, thorough, efficient. As soon as he discovers one who is not he dismisses the laggard. He says, "I cannot afford to hire inefficient help." This employer reckons his time in dollars and cents. Any carelessness or inaccuracy that encroaches upon his time or the prompt execution of his business is encroaching upon his profits. He eliminates inefficient service as he eliminates poor equipment.

Now, looked at from any angle you please, the school is a large business organization. What business in your town or city has a bigger payroll than the body of teachers, clerical helpers, janitors, students in your school system? Which has a greater capital investment in permanent equipment? Which has a larger budget than the yearly budget of your school system? Did you ever look at your school in this light?

EXERCISES

1. Get facts which bear upon the conception of the school system as a business organization. Have in the classroom the last five reports of your board of education and any similar literature which can be obtained.
2. What is the total number engaged in your school system?
3. What is the total yearly budget?
4. What is the amount paid to the teaching force?
5. Impressive single items of the budget, such as expenditure for heating, books, etc.

If the school is then really "Big Business", at least on its financial side, should not the teacher have the same idea of the value of time as an employer? Is it not an imposition for a pupil to offer to a teacher unbusinesslike excuses — "I didn't hear the assignment," "I forgot my pencil"? A teacher cannot afford from the standpoint of efficient teaching to correct papers whenever a pupil remembers to hand them in. It is just as much of a trespass upon a teacher's time to be lax, late, careless, inaccurate, or indifferent, as it would be upon an employer's time.

Students and Employees

Employees know that they must measure up to a certain standard in order to hold their positions. They seldom ask that fixed requirements be laid aside for them; that special favors be granted them. Employees do not expect employers to repeat explanations and excuse carelessness. They realize, often only after sad experiences, that they must accept the stern discipline of business which demands that a task be performed correctly the first time.

Students too often postpone this discipline of meeting fixed standards and can only acquire it through unfortunate experiences after they leave school. Students, not em-

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ployees, plead for more time in which to finish an assignment; bargain with teachers, asserting that "good intentions" should offset poor work; hand in shabby work and admit it is shabby. These are the sins of students which no man of business would condone in an employee.

WRITTEN THEME TOPICS

(Develop the idea that petty carelessness permitted in school leads inevitably to more serious inefficiency in business.)

1. Great faults from daily errors grow.
2. My business during the class hour.
3. The early student gets his lesson.
4. The stenographer who forgets her notebook used to forget her textbook.
5. Getting used to a particular teacher; employer.
6. "Hell is paved with good intentions."
7. School, a business experience; business, a schooling.
8. If employers were more like teachers.
9. If teachers were more like employers.
10. The teacher refused my favorite stock excuse.
11. The inefficiency of borrowing.
12. Making the same error twice; in school; in business.
13. Day dreaming while the teacher makes the assignment; should she repeat?
14. Leaving assignments until the last moment.
15. Excuses you can't offer more than once.

Credit and Wages

In business there is a cold and calculating efficiency governing all transactions. In matters of credit, service, exchange of products, the code in business demands an impersonal, severe efficiency which treats all individuals alike and makes no exceptions on personal grounds.

In business one is paid only what he is considered actually to have earned. It sometimes happens that men and women

are over or under paid because of the inaccuracy or dishonesty of an employer's judgment; but, broadly speaking, payment is given for value received and service is treated as a commodity to be sold for what it is actually worth to the buyer.

How many students would think of saying to an employer, "Well, Miss Smith didn't do any more work than I did. I don't see what reason there is for her getting more salary than I do;" or, "I tried to get those letters out; but I made some mistakes, and so didn't finish them;" or again, "I forgot yesterday's letters; may I type them to-day?" What would the services of such an employee be worth to the buyer of those services, his employer?

Students of business should accept the same moral obligation to do their work properly, if they expect credit, that a man of business does. They should be too self-respecting to ask for credit that has not been earned. If a student expects to enter business, he should begin while in school to learn and practise the principle of honestly earning his own way.

THEME TOPICS

1. How does one learn what he is worth?
2. Setting a value on my own qualifications.
3. Accepting cheerfully a lower mark than I think I deserve.
4. How to get an increase in salary; in marks. (An analogy.)
5. The worn-out alibi for poor work: "The teacher doesn't like me."
6. How much marks mean to me.
7. The teacher exposed my pretense.
8. Profiting by my failures.
9. Estimating my own monthly grades; how often am I right?

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10. Marks are not always true expressions of student worth; money cannot always measure value. (An analogy.)
11. A method of marking that inspires best efforts.
12. "A good paymaster pays only when work is done."
(May be applied to school life.)
13. My report card, my salary for the month.
14. My year's credits; what interest will these earnings bring?
15. Teachers don't "give" marks; students earn them.
16. The open file system of recording grades.
17. Reading marks in class.
18. Competition stimulates efforts for better grades.
19. The failure of an overconfident "A" student.
20. Papers marked by students.

We might put together into a sort of code some of the simpler aspects of businesslike behavior on the part of students. Such a code might be called the business man's code put in practice in the classroom. It is easy of course to write down good resolutions. The pinch comes in trying to live up to them. However, this particular code does not make a demand for impossible virtues.

A Business Code for the Classroom

I. *Promptness.*

1. A student should not expect the whole school to wait for him. A traveling salesman does not expect a train to wait for him; he adapts himself to its schedule and allows time for emergencies. A student should not whine excuses if blocked cars make him late for school. He should practise business foresight and allow for possible delays. He should consider a class as an appointment with his teacher and fellow students. To interrupt the class recitation by a late arrival calls for an ex-

planation and an apology. The man of business does not come late for an appointment or interrupt a meeting by his tardy entrance without feeling a sense of failure for not having lived up to his obligations.

2. Work should be done on time. The habit of putting off is an unbusinesslike habit. Excuses for work not done on time should be made before, not after, the date set for the completion of a task. Suppose an employer had asked his secretary to collect the data for a report to a board of directors. The hour for the report is at hand. The secretary says to his employer, "I couldn't find that material. It was nowhere in the files." At such a moment how could he offer such an explanation, true as it might be, when there was no chance for his employer to meet the emergency? Yet often in school a student is likely to wait until the recitation is started, the class is waiting for his report, before offering an explanation for not having it ready.

II. *Tools Ready.*

A student should assume the responsibility of being provided with necessary equipment. He has no right to forget his pencil, his textbook, or his papers. If he does forget, he should not molest his neighbor by borrowing. Can you imagine a stenographer entering her employer's office and saying to him boldly, "I forgot my pencil; may I borrow yours?" or "I forgot my notebook; may I write my notes on the edge of your newspaper?"

III. *Understanding Orders.*

A student should not expect his teacher to repeat directions or assignments because of his inattentiveness. It is his business to get correctly, not the second time,

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but the first, all explanations concerning classwork. No employer ever tolerates indifferent attention; while in school the student must learn, by practice, ability to listen.

IV. *Following Orders.*

A student must learn to follow directions explicitly. To understand half an assignment and follow that correctly is not enough. He must train himself to the habit of complete accuracy, if he ever intends to win the respect of future business associates.

V. *Pride of Workmanship.*

The student must develop a pride in good workmanship, even in doing the work he dislikes. The job well done is its own advertisement in business. The student is building a poor foundation for a business life who contents himself while in school with a low standard of quality.

Perhaps every student who reads through this code will own that in school work he falls short in some particulars of its standard of businesslike conduct. Would it be impossible to come nearer to its standard? It is worth the while of a student of business to fight careless habits. Business does not tolerate carelessness. A student puts his business future in danger, if he allows himself to acquire careless habits of work during school days.

SUGGESTIONS FOR THEME WRITING

I. Write a parody of Kipling's "If", given below, either in prose or poetry, describing a business student who may become a successful business man. Your last line or idea might be, "You'll be a business man, my son." Or write it from the standpoint of a student, describing an ideal student. Make your portrayal concrete and pertinent.

SUGGESTIONS FOR ORAL THEMES BASED ON "IF"

1. Lines 3 and 4 applied to a business student.
2. Lines 9 and 10 — your interpretation and application of them.
3. The spirit of stanza 3; give illustrations from life, history, or fiction of such characters.
4. Lines 27 and 28; *your* interpretation.
5. The spirit of the whole poem expressed in a sentence.

If

1. If you can keep your head when all about you
2. Are losing theirs and blaming it on you,
3. If you can trust yourself when all men doubt you
4. And make allowance for their doubting too;
5. If you can wait and not be tired by waiting
6. Or being lied about, don't deal in lies,
7. Or being hated don't give way to hating,
8. And yet don't look too good, nor talk too wise;
9. If you can dream — and not make dreams your master
10. If you can think — and not make thoughts your aim,
11. If you can meet with triumph and disaster
12. And treat these two impostors just the same;
13. If you can bear to hear the truth you've spoken
14. Twisted by knaves to make a trap for fools,
15. Or watch the things you gave your life to, broken,
16. And stoop to build 'em up with worn-out tools;
17. If you can make one heap of all your winnings
18. And risk it on one turn of pitch-and-toss,
19. And lose and start again at your beginnings
20. And never breathe a word about your loss;
21. If you can force your nerve and heart and sinew
22. To serve your turn long after they are gone,
23. And so hold on when there is nothing in you
24. Except the will which says to them: "Hold on!"

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25. If you can talk with crowds and keep your virtue,
26. Or walk with Kings — nor lose the common touch,
27. If neither foes nor loving friends can hurt you,
28. If all men count with you, but none too much;
29. If you can fill the unforgiving minute
30. With sixty seconds worth of distance run,
31. Yours is the Earth and everything that's in it,
32. And — what is more — you'll be a Man, my Son!

— Rudyard Kipling

NOTE. — *An illustration of such a parody, taken from "an 'If' for Girls," by Elizabeth Lincoln Otis is given below.*

"If you can dress to make yourselves attractive
Yet not make puffs and curls your chief delight;
If you can swim and row, be strong and active
But of the gentler graces lose not sight," etc.

II. Write a Business Student's creed modeled after either of the two resolutions printed below:

The Salesman's Creed

1. To respect my profession, my company and myself. To be honest and fair with my company, as I expect my company to be honest and fair with me; to think of it with loyalty, speak of it with praise, and act always as a trustworthy custodian of its good name. To be a man whose word carries weight at my home office; to be a booster, not a knocker; a pusher, not a kicker; a motor, not a clog.
2. To base my expectations of reward on a solid foundation of service rendered; to be willing to pay the price of success, in honest effort. To look upon my work as opportunity to be seized with joy and made the most of, and not as painful drudgery to be reluctantly endured.
3. To remember that success lies within myself, in my own brain, my own ambition, my own courage and determination. To expect difficulties and force my way through

them; to turn hard experiences into capital for future struggles.

4. To believe in my proposition heart and soul; to carry an air of optimism into the presence of possible customers; to dispel ill temper with cheerfulness, kill doubts with strong convictions and reduce active friction with an agreeable personality.
 5. To make a study of my business; to know my profession in every detail from the ground up; to mix brains with my efforts and use system and method in my work. To find time to do everything needful by never letting time find me doing nothing. To hoard days as a miser hoards dollars; to make every hour bring me dividends in commissions, increased knowledge or healthful recreation.
 6. To keep my future unmortgaged with debts; to save money as well as earn it; to cut out expensive amusements until I can afford them; to steer clear of dissipation and guard my health of body and peace of mind as my most precious stock in trade.
 7. FINALLY, to take a good grip on the joy of life; to play the game like a gentleman; to fight against nothing so hard as my own weaknesses, and to endeavor to grow as a salesman and as a man with the passage of every day of time.
- THIS IS MY CREED.

— *Chicago Portrait Company*

SUGGESTIONS FOR ORAL ANALYSIS

1. What do you like best in this creed?
2. Did you ever meet a salesman like this one?
3. Do students practise the idea in paragraph 2?
4. Apply the idea of paragraph 3 to students.
5. Enlarge upon the ideas in line 1 and the first half of line 2 in paragraph 7.
6. What figures of speech are particularly suggestive?
7. Use the following words in sentences of your own:

custodian
rendered

reluctantly
dispel

dissipation

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THEME SUBJECTS (based on "The Salesman's Creed")

1. Be a motor, not a clog in class recitation. Paragraph 1.
2. Recitations as opportunities. Paragraph 2.
3. The student whose words carry weight with his fellows.
4. Making every recitation count. Paragraph 4.
5. Keeping my record clear.
6. The peace of mind after a correct recitation.
7. Getting a good grip on the joys of school life. Paragraph 7.
8. Good sportsmanship in the classroom.
9. The slacker in class.
10. The price of good marks.

RESOLVED

(From *The Poster*, January, 1919)

1. That we all cease trying to get something for nothing — grafting, in other words; that we all do just a little more than we agree to do, rather than just a little less.
2. That honesty is a question of expression here on earth, with its rewards in profits now, here on earth; that honesty is not a question of morals with but a promise of a blissful idleness in a doubtful beyond, later on.
3. That fear is the root of all evil; for if one neighbor cheats us in his store it is to fortify himself against some element out of his store.
4. That the basis of all life is business life; that business is the system by which we supply our wants and needs; that we are true to political life, true to social life as we are true to business life.
5. That we think of others as we would have them think of us; that we do as we think; the thought precedes the act.
6. That coöperation is the real brotherhood of man; that the prosperity of one man does not require the poverty of another.

7. That both the idle man and the dishonest man, whether they be possessed of little or much, are fools in themselves and abominations to their communities.

— *David Gibson*

SUGGESTIONS FOR ORAL THEMES (based on "Resolved")

1. Getting something for nothing. Paragraph 1.
2. "Business is business." Paragraph 4.
3. The Golden Rule in business. Paragraph 5.
4. "There is plenty of room at the top." Paragraph 6.
5. "Honesty is the best policy" from a practical point of view. Paragraph 2.
6. "Murder will out." Paragraph 3.
7. Signs of coöperation in business.
8. Think twice before you act. Paragraph 5.
9. Fear is the root of all evil. Paragraph 3.
10. "And whosoever shall compel thee to go a mile, go with him twain." (Matthew v, 41.)

Accuracy in Business and the Classroom

In business a bookkeeper's sheet must be correct to a cent. He cannot console himself with, "Oh, I'm only a cent off." His balance must be exact. Letters from business houses of a good repute must be letter perfect. One misspelled word blemishes a letter; it creates an impression which the rest of the letter cannot correct. In all business there is demanded accuracy as to facts. An employee cannot think he mailed a letter; he must know that he did.

Students often say, "Why, my answer was just a cent off; I knew the spelling of that word but I forgot to correct my paper; I think I handed in that assignment; it was in my book when I came to class." In business none of these excuses would be worth consideration.

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What would a Business Man Expect from a Student in an English Class? (With apologies to A. M. Hitchcock.)

There is the required mechanical form, penmanship, indentations, etc. Would he accept a scrawled, untidy manuscript? What would be the effect upon his business of permitting lawlessness in such matters?

There are the common errors of carelessness, spelling, grammar, punctuation. Would he bestow more red ink upon them? Less. The careless theme he would not accept until it was rewritten in the pupil's best style.

There is the composition obviously written merely to meet a requirement, to "get by." Little effort, except muscular, has gone into it. It is in no sense a real composition. Would he accept such a lazy, half-hearted kind of work? No, he would call for a new effort until the "rather-more-or-less" student had produced a "just-so" theme. Business teaches its students that they must learn that a task is a task and that it is not done until it is done.

The Business of Learning to Write

Any activity may be made a business. As soon as we take a thing seriously, decide to put our best efforts into its perfection, systematize those efforts and employ them regularly, we have "made a business of it," as the phrase goes. "I'll make it my business to provide entertainment for the evening," says the chairman of a social committee, and unless she means "business" we know that the evening will be a failure. We do not mind this entering of business management into the scenes of our social life. We know that unless our committees can make a business of ordering the ice cream or providing the orchestra, the stage will not be set for our pleasure. We never can have any of the worth-while things in life unless some one has assumed a business responsibility for providing them.

Similarly, we never learn anything well until in our own words we "make a business of learning." That does not

mean that we must be swallowed up in a system. We must remember that a system serves an end and that if we forget the end it serves, the system is but hollow and meaningless. We can't learn to play the violin without systematizing our practice no matter how talented we are. We can't learn dressmaking, or farming, until we approach the subject seriously and with enough system to make our learning steady, rapid, and thorough.

We can't learn to write and talk better until we seriously put in force a thorough, systematic regulation of our efforts toward that end. Students accept learning to write and talk better as the general aim of the class in English, but too few pursue it with any steady seriousness. A few students make it their business to try to improve; but the class as a whole does not always enter upon the business of learning to write with a seriousness that can be called businesslike.

THEME TOPICS

1. A party that was managed efficiently.
2. Getting through the dishes in a businesslike fashion.
3. A housekeeper who scoffed at "business entering the home."
4. Efficiency makes good times possible.
5. Inefficiency spoils the spirit of the home.
6. The fumbler as a friend.
7. Success, one part inspiration, two parts perspiration.
(Edison.)
8. Making your head save your time.
9. Systematic studying.
10. Trying to learn without system.
11. Systematic practice makes perfect.

The Classroom, a Place of Business

A classroom may be thought of as a place of business and the analogy may be carried out as closely as the equipment of the school will permit.

SUGGESTIONS FOR ORAL ANALYSIS OF THIS ANALOGY

1. What is the business of each student in the class?
2. What clerical business is there to be done in connection with the routine of the classroom?
3. What business is there about the school that a class in Business English might do for practice?
 - (a) Are there student activities that advertise plays, programs?
 - (b) Is there secretarial work that teachers might trust an English class to do?
4. What sort of business organization might enable a class to solicit such work?
5. What other departments of your school thus correlate theory and practice?
6. Are there other opportunities about school for business practice?
7. What equipment should each student have in order to be businesslike in class.
8. What additional equipment in your room would make your classroom more like an office?
9. What sort of books would a business man have upon his desk for ready reference?
10. Examine the following types of books and learn how each may be used efficiently:
 - (a) An English grammar.
 - (b) A text on composition.
 - (c) A dictionary of synonyms.
 - (d) A handbook of commercial correspondence.

The following are good suggestions:

- (a) Whitney's "English Grammar."
- (b) Hitchcock's "New Practice Book in Composition."
- (c) Fernald's "Dictionary of Synonyms."

(d) Putnam's "Handbook of Commercial Correspondence."

11. Get facts bearing on the subject "How my school record is kept."

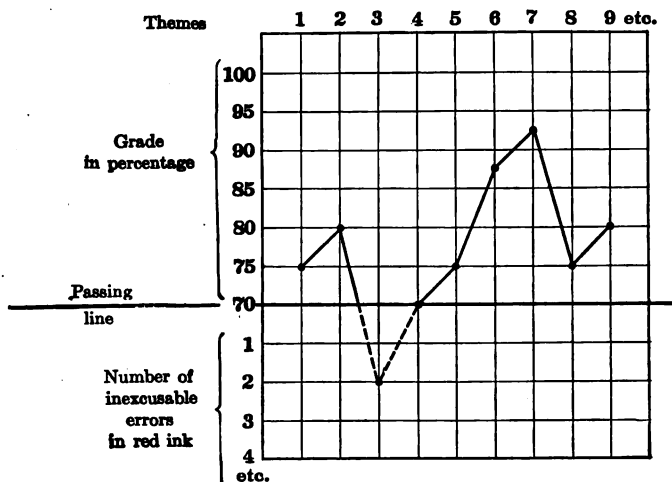
PROBLEMS IN BUSINESS MANAGEMENT

1. Suggest some simple device for students' use for taking care of clippings, references, illustrations and all other material used by the class which a business-like student would save. Be practical in your suggestion.
2. Suggest a way to organize your class according to some business model. In a plan, arrange seating in imitation of an office; i.e., seat those whose work is related near together. Try to eliminate waste motion and time in class management.
3. Suggest time and labor-saving devices for your own study. Read Whipple's "How to Study."
4. Make a weekly schedule, such as a traveling salesman might use, for your own school work. Aim to follow the business man's ideal: the most accomplished with the least effort and time. A business man does not reckon time as worth anything in itself. To spend an hour on a lesson may be an hour wasted unless you accomplish something worth while.

Make for yourself duplicates of the following "business forms" in order to keep a chart of your failures and successes in trying to use better English.

- I. *Error slip*: to be used in oral recitations to report the grammatical or rhetorical errors of the person reciting.

III. Graph of Term's Work.



N. B. A paper with one or more inexcusable errors is below grade no matter how excellent the paper is otherwise. See pages 86, 87, 88, 89 for list of "inexcusable" errors.

GENERAL THEME TOPICS

1. Working overtime.
2. The grind in school versus the efficient student.
3. Brilliant students I have known who didn't improve.
4. Average students I have known to profit by their failures.
5. Making the most of the study period.
6. Burning the midnight oil; poetic but inefficient.
7. Getting my "money's worth" out of a class recitation; or, as much as my effort entitles me to.
8. Taking books home without looking at them; the effect on a student's morale.
9. Short cuts for efficient studying.
10. The student who grows to depend upon special help from the teacher.

CHAPTER II

IMAGINATION IN BUSINESS

Imagination in Dollars and Cents

"Business is Business" the world constantly assures us. Chapter I has already described this stern spirit of business which one must understand before he can survive. But along with this impersonal demand for efficiency there grows another spirit in business almost contradictory to it. If business is severe and calculating and uncompromising on the one hand, on the other it aims, to an increasing degree, to be warm and friendly and personal. A decade ago, we would have laughed at the idea of a heart appeal in a business letter, or of imagination and sentiment having a part in business. But to-day we find that these pay in dollars and cents.

THEME TOPICS

"Business is Business," but Something more

1. Clerks who are friendly.
2. Personal Service Bureaus in large city department stores.
3. Good will increases trade.
4. The personal touch in advertising.
5. A salesman with a personal appeal.
6. A form letter with a personal tone.
7. The greater intimacy in window displays.
8. A business letter with a heart appeal.
9. Departments that cater to individual taste.
10. Business, a great adventure in human service.

11. Business, a chance to do the necessary things of life in a helpful, pleasing manner.
12. Successful selfishness in business is passing.
13. What business does for children.
14. Business celebrates Thanksgiving.
15. Business teaches the housewife.
16. Art has invaded business.
17. Business announces, "Spring is here."
18. Business educates the public.
19. Business encourages sports.
20. Business preaches sermons.

And so at the same time that business calls out for greater efficiency, it calls out, with almost equal ardor, for imagination that can turn good will into profits. It may seem strange that this faculty of the poet should have a place in prosaic business, but it has. An engine to the manufacturer is likely to be but a thing of iron wrought in noisy factories at the cost of time and labor and money. To a yachtsman it may be a "faithful friend" which brings him safely to the harbor. The advertiser and salesman take this "affection" for their cue. They must understand not only the engine but the yachtsman as well. Their imagination must tell them what appeal will most surely convert the yachtsman into a customer. To the advertiser, — the modern poet in business, — a soap, a fabric, a device, a machine, are not merely things. In each he sees an association, a picture, a story, an idea, a memory with which to lure the public mind. He realizes that it is truth imaginatively told that makes a sale.

EXERCISE

Find examples of pictures and stories in advertising where common articles are imaginatively dealt with. For example, soaps, automobiles, foods, medicines.



© by the Edison Lamp Works. Reprinted by their permission (page 21)
The first of a series of paintings by MAXFIELD PARRISH, portraying
the development of Light
Illustrating "Truth Imaginatively Told"

PROMETHEUS

It is recorded in ancient legend that in the beginning the earth, sea and heavens were all blended together and wore one aspect. This was called Chaos.

Then the great god of the universe interposed, and through the good offices of some lesser deity arranged the mountains and plains, the seas and rivers, caused the stars to appear, and created the beast and fishes which took possession of the land and sea.

But a nobler animal was desired by the gods. So to Prometheus and his brother, Epimetheus, was assigned the task of creating man and providing him and all the other animals with the means necessary for their protection. Epimetheus undertook the task and Prometheus was to supervise his work. He accordingly proceeded to bestow upon the animals the various gifts of courage, strength, swiftness, sagacity and many others, but when he came to man, the noblest of all animals, he had nothing left to bestow upon him. In his perplexity he turned to Prometheus, who, with the aid of Minerva went up to heaven and lighted his torch at the chariot of the sun and brought down fire and light to man.

So runs the legend handed down to us by the ancient poets, and it is to interpret this interesting story of the origin of light that Maxfield Parrish has painted Prometheus returning earthward with the lighted torch after leaving the chariot of the sun.

Through the ages willing pioneers have labored to fulfill the task that Prometheus thus began. His torch became a shell, a skull or bit of clay filled with oil, then a vessel of iron or bronze, then a candle, then a flame from gaseous vapor, and finally electricity was caught and chained.

In 1879, Thomas A. Edison, after much experimenting, produced the first practical incandescent electric lamp. Between that first crude bulb and the Edison MAZDA lamps of 1920 many types of Edison lamps have been developed, each one marking a distinct advance. Always the idea has been the same — more and better light at a lower cost. And in the service of that ideal the great research laboratories of the General Electric Company have been erected, and a large number of experts are continuously and tirelessly seeking to make MAZDA lamps mean still more in efficiency and comfort.

So from hand to hand the torch of Prometheus has been passed along, growing more brilliant with each year. But the torch remains only as a symbol, for now Edison MAZDA lamps perform its task, lighting the humblest home as no olden palace ever was, thus placing within reach of all the latest refinement of the original blessing which Prometheus bestowed upon mankind.

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Broadly speaking all business depends upon its ability to advertise and to sell, whether it be products, services, talents, or ideas. There is no success in business without this ability to sell; and salesmanship obviously is based upon the imaginative faculties.

THEME TOPICS

Imagination in Business

1. Business tells stories to the public.
2. Business makes imaginative appeals with the following ideas:
 - (a) The spirit of the home.
 - (b) Patriotism.
 - (c) "Peace on earth, good will toward men."
 - (d) The beauties of Nature.
 - (e) The romance of childhood.
3. Business tells fairy stories.
4. Business revives old memories.
5. Business likes to tease the public.

Imagination Redeems Routine:

Imagination makes an uninteresting task interesting and turns dull routine into pleasant occupation. The ability to see beyond the monotony of the labor involved to the beauty and worth of the product created, is to be coveted by all who would enjoy their work. Spading a garden, scrubbing a floor, sorting checks, typing letters is all dull, mechanical labor without the vision of flowers in full bloom, a clean kitchen, an orderly business, and a message to be sent. All labor assumes a new dignity to the person who perceives and enjoys the purpose which it serves. That so many thousands of men and women in this world are condemned to a life of grinding monotony, of mechanical routine without ever sensing the joy of purpose in their efforts, is one of the colossal tragedies of life which social philosophers

are attempting to remedy. But however these injustices of our system may be explained and improved, the truth still holds that only where there is perception of purpose in routine is there any joy in it; that only where there is imagination in the worker can there be happiness in work.

ORAL THEME TOPICS

1. Watching my job progress.
2. The joy of final achievement.
3. "Making something out of nothing."
4. Saturday, my day for creating.
5. A vision beyond the labor.

The average person is employed in work which on the whole becomes gradually monotonous. The most novel work, when it is repeated daily, becomes a routine. Sometimes it happens that this daily monotony is redeemed from day to day, from hour to hour, by the imagination of the worker. An unimaginative salesclerk may regard her daily waiting upon customers as a stretch of uninterrupted stupidity. She may see in her job only the approach of payday.

To an imaginative salesclerk, customers are not all alike; there is a rich variety of human nature to observe. For her there is humor, pathos, charm, interest, revelation in the trivial incidents of the day. There is the whole world of "what might happen" to sustain her in moments of dullness. Life is adventurous, teeming with possibilities just around the corner. She is alert, eager for any improvement of her powers that will lead her nearer to a goal her imagination sets.

THEME TOPICS

1. Life, a series of daily adventures to the wide-awake person.

2. Singing while you do a monotonous job.
3. The rhythm of some mechanical tasks.
4. Washing dishes made interesting.
5. Building air castles while my fingers are busy.
6. Observations of human nature.
7. A trivial incident that brightened a dull day.
8. A charming picture I saw on my way to work; to school.
9. A pathetic face that haunts me.
10. An interesting conversation I overheard.

The Basis of Imagination — Observation

In simple terms imagination is the ability of the mind to reproduce impressions gained through the five senses and to combine them into new and original conceptions. I see a cloud; I close my eyes and still see in my mind's eye, a cloud. I hear the roar of the waves long after my ears are out of range of the sound. If I bite into a peach and shiver at the sensation of the fuzz, I shall doubtless carry the feeling in my memory for several seconds. "I can still feel," we say, "the dentist's drilling." Some of us can still taste in imagination our first grape fruit or still smell the orange that fell out of our stocking on Christmas morning. In all these cases the power to retain these sense impressions exists in greater and less degree in every individual.

All of us have as the basis of our mental equipment these sense images out of which to construct the rest of our mental furniture. We may take these impressions and combine them into myriads of new forms. We may see again in our mind's eye a scene we once saw in California and into it put a woman we recall having seen in Boston. The combination would be a product of imagination. Thus a writer works from his sense impressions, building one scene for his story out of the details from another. An inventor builds upon the experience of his past impressions and fashions in his imagination an original idea. Farther and farther

we travel away from actual experience of the senses into the realm of pure imagination, but the basis of imagination is observation. Only those who have learned to use their senses will ever have the material for imagination.

YOUR IMPRESSIONS

Aim to prove to the class that you are observant of detail, that you are alive with your five senses. Write from actual experience, describing observed facts, on any of the following suggestions:

1. A salesman whose appearance is a good advertisement.
2. A bargain counter scramble.
3. A description of the "boss."
4. "Quitting time" in a large store or factory.
5. Types seen in a street car.
6. An attractive window display.
7. A bird's eye view of the city.
8. The mills at sunset.
9. The boss goes out.
10. Fashions seen on the street.
11. A busy corner on a rainy day.
12. The city at night.
13. An effective street car advertisement.
14. The blind man selling pencils.
15. The policeman at the semaphore.

SUGGESTIONS FOR WRITING

1. Write to entertain the class; don't bore the class with a dull theme. Don't waste time on the obvious.
2. Choose a scene you yourself are interested in if you would interest others.
3. Don't head your paper "Theme" or "English"; let your interesting title be an advance advertisement of an interesting article.

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4. Re-read your theme in its final form and make sure you have no errors in spelling, punctuation, and grammar to mar the impression your theme would otherwise make.

Questions to ask yourself in re-reading your theme:

1. Does the theme create a picture?
2. What details accomplish this?
3. Would the theme be interesting outside a classroom, in a letter perhaps?
4. Do I show powers of observation?
5. What details will prove to my reader that I am a keen observer?

MISCELLANEOUS SUGGESTIONS

1. Take one of the theme topics listed on the preceding page and add to any of the observed facts any imaginative coloring you please, as:
 - (a) Put into the scene you observed, characters you saw in another scene and make a story.
 - (b) Interpret the scene you actually saw, using your imagination to explain the bare facts.
2. Contrast in a theme, the powers of observation of any two people of your acquaintance.
3. Read the life of Helen Keller. Note how strength of three senses increases with the loss of the other two. How does Helen Keller "imagine"? Upon what would her idea of a tree be based?
4. What part in the life of a business man does keen observation play? Illustrate from:
 - (a) The life of a salesman.
 - (b) The life of an employee.
 - (c) The life of a merchant.
 - (d) The life of a clerk.
 - (e) The life of a stenographer

5. Try to recall offhand:

- (a) The appearance of the conductor on the car you last rode on.
- (b) The impression some stranger made upon you at the theater or some such place.
- (c) The details of a strange room you were last in. See how many you can recall.
- (d) Read a Sherlock Holmes story and note the powers of observation of that famous detective. Bring to class illustrations of uncanny ability to see at a glance.

Using Observed Facts as a Basis for the Imagination

Instinctive in man is the desire to make things. To see and make pictures of what we see; to hear and write music; to reproduce the odors of the gardens in costly perfumes; to bring together into a salad fruits and vegetables whose blend of flavors appeals to the palate; these desires to create are deep-rooted. The artist creates new pictures out of those he has seen in nature; the musician composes new melodies; and the original person sees in his experience material for his imagination's building. No experience is too trivial or too insignificant to suggest possibilities to his imagination. Out of the commonplace he fashions the romantic; out of the usual, the unusual; out of the prosaic, the poetic; and out of the old, the new.

His mind is habitually sorting over odd facts, is continually trying new combinations of facts in his eagerness to get on the trail of an idea, an invention, a plan, or a suggestion. The imaginative person's mind is never quiet. On the street car, in the lobby, at the noon hour, in books, in a crowd, at work or at play, the imaginative mind makes new associations, combines new ideas.

A student who wishes to develop his imagination must develop this sense-acuteness. On the playground, in the classroom, at home and on the street, let it be his daily habit to watch and listen.

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A CHANCE TO EXERCISE YOUR IMAGINATION

1. Imagine in detail and describe an attractive window display for a dealer in athletic goods.
2. Imagine a conversation between the lady of the house and an agent who has just rung the door bell. On the door printed on a placard are the following words: "Agents and solicitors will please refrain from ringing this door bell or otherwise disturbing the occupants of this house." The agent has not seen the placard.
3. Imagine and describe an ideal job.
4. Imagine a "push button" home where all electrical conveniences are installed.
5. Coin a word to be used as a title or name for some student organization.
6. Picture in your mind's eye an ideal employer.
7. Imagine an ideal class recitation.
8. Write a one-act play or a short story using well-known advertising characters, the Cream of Wheat chef, etc.
9. By using pictures of the Campbell's Soup Kids or other advertising characters make a series of scenes for a funny supplement or to tell an advertising story.

SUGGESTION

Use bits of your own experience; don't try to create the materials for your structure as well as to build it; take ideas from everywhere and combine them into new ones. Let your observation give you the material, and your imagination do the building. It's only the combination that must have the stamp of originality.

MISCELLANEOUS

1. Name five opportunities for the following to employ their imagination:

A janitor of a large apartment building.
A druggist in a small town.
A waiter in an exclusive summer resort.
A stenographer for an absent-minded doctor.
A milliner in a residence district.

2. Name five jobs that commonly require no imagination.
3. In these five jobs, name opportunities for the workers to employ their imaginations as a means of relieving the monotony.
4. Name some business positions that especially require imagination. What sort of imagination in each?
5. Analyze the need of imagination in each of the following:

Selling millinery.
Reading the gas meter.
Soliciting charity contributions.
Applying for a position.

6. Name the studies in the curriculum that develop the imagination. Discuss them.
7. Argue your own point of view on the following:

(a) The subjects in the commercial course $\left\{ \begin{array}{l} \text{do not} \\ \text{do} \end{array} \right\}$
offer stimulation to the imagination.

(b) Imagination $\left\{ \begin{array}{l} \text{is} \\ \text{is not} \end{array} \right\}$ as important as any other
single qualification in business.

Seeing What the Other Fellow Sees

Have you ever wandered casually about the aisles of a large hardware department, fascinated by the wonders of kitchen ware? You had not intended to buy anything; you were just waiting for a package to be wrapped in a neighboring department and were whiling away the minutes. That table yonder was full of the latest novelties for paring, coring, cleaning, etc. And as you looked for the latest de-

vice you spied just an ordinary egg beater. "That reminds me," you said, as you searched for a quarter. And the next counter, strange enough, had just the piece of Pyrex that you had been looking for to complete your set.

Had it ever occurred to you that the manager of that department was a student of women's ways? He knew women's tendency to forget to replace worn-out egg beaters. He might have put up the advertising sign, "Just to remind you" but he knew that you would supply the slogan yourself if he simply put the counter in the right place. He remembered his wife's saying years ago when they were still newly married but had worn out their first egg beater on the waffles that she so proudly made, "Oh, dear, I do wish I could remember to get a new egg beater. I almost spoiled those waffles with that old one. I never can remember those little things when I am down town." And when he entered the hardware department some years later he made use of that trifling incident and a whole lot of other "insignificant" experiences of the days and weeks. And that was why he climbed so rapidly from clerk to manager.

Haven't you often, in a store, become irritated at the awkward fumbling of a clerk over stock that she didn't seem to know? After five minutes of ineffective searching, she said quite unconvincingly, "I guess we haven't that in stock." You knew she did have it, but simply couldn't find it. Or haven't you been "just looking" for hats and been enjoying yourself when a clerk appeared and shadowed you around as if resenting your loitering? And didn't you in each case say in human fashion, "If I were the proprietor, I know what I would do." What would you do with these two little observations of yours, if you were now given a chance to use them as manager of a department? Could your imagination lead you back to the point of view of the customer and could you thereby improve trade?

A man once walked up the aisles of a furniture store, where long rows of dining-room chairs monotonously lined

the passage. He went down similar long aisles, unending they seemed, of dressers and sideboards. He anticipated bringing his bride into this store the next day and together they were going to plan the furniture of their apartment. It was to be a lark for them to select their pieces. His spirit received something of a jolt as he surveyed this tedious display. "If I were a furniture man," he thought, "I would . . ."

And years after, he did. He remembered brides and grooms and their romantic expectations. He fitted up sun parlors and dens in which couples might rest in cosy comfort while they made new lists and talked things over. And all the time that they planned, they were unconsciously lead by the suggestive color schemes of the hangings to visit the drapery department on the floor below. He watched and studied the delight or disapproval of his customers and then exercised his imagination in order to please them and win their permanent trade. He remembered that the young girl loves soft, dainty things and that the bachelor prefers restful tones. All his success depended upon his acute insight into the tastes of his customers.

And business is all more or less dependent upon this faculty of seeing what the customer sees, of feeling what the client feels. The power is dependent upon the imagination.

EXERCISE

Look up in the Readers' Guide under "Imagination" such magazine articles as "Dream behind the Business," "Economic Value of Imagination," etc.

Making Others See What You See

The spirit of the following letter is contagious. The reader is almost certain to be affected by the point of view of the writer. In fact, the writer counts on your seeing what he sees. He has chosen his tone, his details, his whole appeal, with that definite aim.

Dear Mr. —:

My father died when I was twelve years old — just at the impressionable age when I considered him the most wonderful man in the world.

He left me a good name, a very small legacy, a deal of the Scotch-Irish fighting spirit — and a wonderful picture of himself. I'm not ashamed to tell you, Sir, that the photograph of Dad helped me over lots of rough places in the Road of Success.

Many a time in the old days when I was fighting to get a toe-hold in the Big Town, I'd come to my little bedroom tired, discouraged, beaten. And, somehow, just a glance at those big, trusting eyes of Dad's with the tiny laughing wrinkles 'round-about, would fill me with strength and determination. Then I'd pick up the handiest weapon, and start out again to take part in the battle.

And now, about YOUR son. With all of your heart and soul, you want him to grow up a strong, decent, manly chap. He will be going away to school now in a few days. You cannot accompany him as a counselor, friend and pal. But you can send a wonderful support — your photograph.

That boy of yours wants a real, man-like picture of his Dad — a photograph he can show to the fellows with a world of pride, and maybe a wee bit of a catch in his voice, as he says, "That's Dad!"

And he shall have it. For when you come to talk it over with me, we'll forget all about conventions and stiff-and-starchy things if you say so, and just make a human, natural, real, life-like picture. I'm mighty fond of taking everyday photographs, and I've noticed that the work a man loves is quite apt to be pretty well done.

Perhaps it would be best to make an appointment this morning. There's a telephone on your desk and one on mine. My number is Main 2436.

Truly yours,

P. S. And of course YOU want a picture of the lad, in his new togs with the manly smile that sets your heart aglow. 'Twill keep you up to par in the days to come. So bring him along.

Reprinted from *The Mailbag* of December, 1917

ANALYZING THE LETTER

1. What is the chief appeal made in the letter?
2. Has the writer imagination?
3. Does he stimulate your imagination? In what sentences or words?
4. What sort of words appeal to one's imagination?
5. Underline the words which are suggestive.
6. What color is this letter?

An imaginative letter is never dull. One is never bored by pictures of familiar places or by words that summon up familiar associations. An imaginative writer makes you see what he sees by the magic of his details, the power of his words to conjure up pleasant memories. A dull letter, a dull conversation, a stupid interview are usually dull because they lack imaginative coloring.

Make Your Classmates See What You See!

Describe specifically any of the following:

1. A dull class hour.
2. A dull half hour waiting for the car.
3. A dull time at a party.
4. A dull letter.
5. A dull conversation.
6. A dull theme read in class.

NOTE. — *Don't be dull yourself.*

Convince us by your details that any of the following were interesting:

1. A half hour's wait for a train.
2. A book review in an English class.
3. An interview you overheard.
4. A business letter.
5. A book you read.

NOTE. — *Be interesting yourself.*

EXERCISE

List ten synonyms for *interesting* and apply each to some noun.

THEME TOPICS

Write a theme on any of the following topics in language that will stir the reader's imagination:

1. The bore in the classroom.
2. The bored in the classroom.
3. "The enjoyment of unpleasant places."
4. Looking out of the window.
5. A half hour's wait for a train with a keen observer.
6. An apology for eavesdropping on the street car.
7. A recitation that aroused spontaneous applause.
8. An imaginative person's view of a crowd.
9. The enjoyment of trivial things.
10. Humor in an elevator.

EXERCISE

Rewrite the following student recitation in imaginative language. The student was demonstrating a pocket kodak, pretending he was selling cameras. Do you think he would induce you to try the wonders of photography by his description? In what parts of his recitation does he miss splendid opportunities to be picturesque?

"I am going to show you how to work this little camera. You see that it is very small but its pictures are very good. It is very convenient to take with you on a picnic; you can put it in your pocket. All you have to do is to push this lever and the camera opens. There is no difficulty about distance or anything. It is all ready to snap. You find your picture by looking into this little finder which turns out. When you are ready, you push the snapper in and the picture is taken. It is easy to load. The beauty of this camera

*is that it is convenient to carry and simple to operate.
Who wants to be without a camera in summer?"*

Originality in Business

In this strenuous age of ours, competition has extended into every phase of life. Men not only compete for trade; there is a lively commerce of ideas. Every day men are buying and selling ideas for large sums of money. One man sells an idea for some new labor-saving device for thousands of dollars; another sells his idea for an original advertisement, a movie scenario, a funny supplement series. If one would keep abreast of his times he must be alive to this strenuous intellectual competition, to this exhilarating game of wits that goes on about him on the billboards, in the newspapers, and in the market. Perhaps an alert imagination will earn at a single stroke a year's salary.

It required no phenomenal genius to coin the word "Uneda" or invent an apple corer. Yet the man who named a biscuit built up a \$50,000,000 corporation. The story is told of a man in a cigar store swelling his cheek with chewing tobacco. Someone asked him if he had a toothache and his reply, "That ain't a toothache, sir; that's Lucky Strike," made him rich.

Ideas have made men rich. "One single idea may have greater weight than the labor of all men, animals and engines for a century" (Emerson). Hard work alone will not bring success. If a man can make a better mouse trap than his neighbor, the world will beat a path to his door, someone said. Too few people join the quest for the original. "I'm not a genius" is our pet excuse for staying with the crowd. Neither was Woolworth, the man who originated the 5 and 10 cent store. A little incident in a country store suggested the idea. It occurred by chance; it might have occurred to a thousand others. He was an ordinary clerk. He was told to get rid of some odds and ends and he did it by putting up a sign "Anything on this counter 5¢."

EXERCISE

Is the following advertisement original? Interpret the picture in a theme.



1894—1920

The Most Elaborate Event in Our History

Celebrates

**The Founding of
The Young-Quinlan Company**

Twenty-six Years Ago

With a

Spring Opening

Monday

SUGGESTIVE MATERIAL FOR MAGAZINE REFERENCE WORK

1. Idea hunting in business, *McClure's*, V. 45, p. 79, October, 1915.
2. Getting the new way first, *System*, V. 27, pp. 127-132, February, 1915.
3. Ideas, giant powder in business, *System*, V. 24, pp. 451-453.
4. Big fortunes from small ideas, *Illustrated World*, V. 26, pp. 574-579.
5. Making money out of your ideas, *System*, V. 33, pp. 56-57, January, 1918.
6. The man who at 28 suddenly had a great idea, *American Magazine*, V. 84, pp. 52-53, October, 1917.
7. Woolworth's story, *World's Work*, V. 25, pp. 659-665.
8. Big dreams that come true, *Everybody's*, V. 35, p. 607.
9. King of the ten cent bazaar, *Current Opinion*, V. 55, p. 211.
10. Man who saw millions in a nickel, *Literary Digest*, V. 61, pp. 70-78, May 3, 1919.

NOTE. — Look up other references to articles on "Ideas in Business." Consult the Reader's Guide under such words as: genius, originality, ideas, invention, advertising, etc.

There are hundreds of small inventions which were suggested by some commonplace incident of a normal life. The man who invented the crimped hair pin asked his wife one day why she always bent her hair pins before putting them into her hair. Her reply that if she didn't, they would soon fall out was responsible for his patent.

The man who originated the "hump" in hooks and eyes not only solved his own problem of hooking his wife's gown but that of millions of other husbands. And he made a fortune.

A clerk in a pension office was so troubled by the number of papers he was required to put together that he invented a paper clip and made his fortune.

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A watchful man about the house noticed that lemon juice became tainted by going through a metal squeezer. So he invented one of glass. These modest geniuses little guessed their reward for keen observation and imaginative thinking. And what they did, thousands of others might have done.

ORAL OR WRITTEN THEME TOPICS

1. Ideas which might have been mine.

Give examples of ideas you had, but didn't express before some one got ahead of you. Choose simple ideas from home or school life. Make your point of view that it is often the first man, not the smartest man, who gets the credit.

2. It Paid to be Original.

A story of a person of your acquaintance who profited, even though in only a small way, by his originality.

3. My Own Original Idea.

- (a) A new kind of candy I invented.
- (b) A game I invented.
- (c) A story I created.
- (d) A piece of furniture I invented.
- (e) A word I coined.
- (f) A riddle I devised.
- (g) A charade I worked out.
- (h) A design I originated.
- (i) A garden I planned.
- (j) An original party I suggested.
- (k) A method I devised for simplifying:
 - (1) My chores.
 - (2) My studying.
- (l) Any other idea not mentioned.

4. Opportunities for any of the following to express originality:

- (a) A clerk behind a counter.
- (b) A stenographer.
- (c) A cashier.
- (d) A mail carrier.
- (e) A milkman.

- 5. Originality in little things is an expression of individuality.
- 6. Originality in dress — a description of a person you know.

Keep your eyes open for:

- (a) Magazine offers of prizes for definitions, names, titles, etc. Example, *Life Magazine*.
- (b) Commercial offers of prizes for names of products, original recipes, etc. Example, Washington Crisps recipe contest.
- (c) Miscellaneous puzzles, competitions, contests, etc., where original thinking is urged.

Bring to class any notice you see of contest, prize, etc., for the class to work upon.

Individuality in Business

There are dozens of obvious reasons why it pays to keep out of the rut of the conventional, the common, the average. An applicant is remembered, a salesman secures attention, a merchant wins trade by avoiding the usual.

THEME TOPICS

- 1. Winning manners that set him out from the crowd.
- 2. A vocabulary that is distinctive.
- 3. Avoiding the usual makes one unusual.
- 4. A salesman with personal magnetism.
- 5. Her clothes expressed her personality.
- 6. My first impression was a positive one.
- 7. It paid to keep out of the rut.
- 8. Vivid personalities I have known.

9. An odd personality that won trade.
10. She haunts the foreground, not the background.

There are thousands of little ways of breaking away from the crowd. Little mannerisms may easily be acquired by an honest attempt to avoid the trite and the commonplace. Each day there are a hundred chances for observation and imagination to set out our personality from the dull background of commonplaceness.

EXERCISING YOUR POWERS OF ORIGINALITY IN SMALL WAYS

1. Think up two novel ways of introducing strangers.
You may supply any descriptive material you wish.
2. Suppose you are sitting opposite a stranger in a restaurant and wish to open a conversation. Suggest three ways of opening it, barring any reference to food, weather, or the service.
3. Write a friendly letter, avoiding any of the following:
 - (a) enumeration of what you did since you wrote your last letter. (This does not mean you may not mention interesting incidents but you are to avoid cataloging incidents according to time.)
 - (b) apologies for delay in answering letter.
 - (c) intimations that you have little to say.
4. Take down verbatim an average recitation of any student in any class. Rewrite so that it is an original recitation.
5. Suggest an original menu for a class picnic. Avoid wieners, potato salad, lemonade and any other overworked items.
6. Suggest an original reply to each of the following:
 - (a) "How are you to-day?"
 - (b) "Lovely weather we are having, isn't it?"
7. Suggest an original title for any theme recently written which was headed with some commonplace, general title.

8. Write an original conversation between clerk and customer. Make your clerk avoid trite and commonplace remarks.
9. Make an apology for some slight offense with words that avoid the conventional.
10. Accept a compliment, originally and gracefully avoiding the hackneyed.

Platitudes: Express the same idea originally.

1. "I understand you have a vacancy."
2. "Is there something for you in silks?"
3. "Are you waited on, Madam?"
4. "There is *good value* in this goods, madam."
5. "In reply to yours of the 5th instant, etc."
6. "Thanking you in advance, etc."
7. "Please write *at your earliest convenience*."
8. "Can I show you something in linen?"
9. "Is the lady of the house at home?"
10. "I will just take a minute of your time, lady."

Imitation

Imitation has been called the suicide of the soul and yet we find many illustrations in history of men who received their first impetus to originality from imitation. Robert Louis Stevenson achieved much of his charm of style by imitating authors he admired. Often we find an invention superseded by a slight improvement. Some one borrowed the original idea and used his imagination to better it. We cannot escape from the influence of others into a realm of pure originality. There is no such thing. The power of suggestion is so subtle that we often claim complete originality without recognizing our debt to countless ideas which gave us our start. Every new idea received its impulse from other ideas. One man may originate a part of a scheme, another man accepts it and adds his own contribution to it. The combination is original. Honesty impels the man to

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acknowledge his debt; such a debt does not detract from his own originality.

To develop originality one must borrow from the great wealth of ideas and facts the human race is heir to. What others have done and thought is the stepping stone to what we may do or think.

LEARNING TO BE ORIGINAL THROUGH IMITATION

1. Make a note of five words or phrases you recently heard used in a specific or unusual sense and make an opportunity for yourself to use them likewise.
2. Take the title of any book you see on a shelf and write a theme on that title. Get your idea merely from the title.
3. Take any idea you can get some one else to suggest for a class talk and improve it by adding, or subtracting, or changing content.
4. In your next theme assignment imitate the style, tone, etc., of any author you are fond of. Label your attempt as imitation.

The most original persons are those who have the largest range of contact with the experiences of others. Only through such contact can suggestions for originality come.

Honesty of Authorship

Honesty in most matters of conduct is apparent. There is, however, often found among "honest" people a loose sentiment regarding the borrowing and using of others' words and ideas. To use the words of another without giving credit to the author is either careless or deliberate deception. If one is honest in quotation, he will acknowledge candidly his borrowings, either by express statement or quotation marks. To accept credit for the whole of a composition when but part of it is original is dishonest. If the idea is borrowed and the expression original such a division

of credit would be frankly acknowledged by the fair-minded person; similarly, if the idea is original and the expression is that of another.

It often happens, however, that some ideas of the past have become so well known that no quotation marks are necessary. One need not assign "To be or not to be" to Shakespeare; the world knows the author. We may all use this common heritage; no one would accuse me of plagiarism if I used this expression without giving Shakespeare the credit.

Honesty in authorship is simply giving credit where credit is due.

MISCELLANEOUS THEME TOPICS

Develop Originally

1. *The Life of a Bank Check.* — Visit a bank and observe and then write with the aid of your imagination a biography. Consult for details, Fisk, "Modern Banking."
2. *The Adventures of a Parcel.* — After a visit to a post-office write a story with the title just suggested.
3. *A Movie of Market Street.* — Visit a wholesale street or public market early in the morning and then create a movie from the pictures that you are able to observe and color with your imagination.
4. *The Biography of a Daily Newspaper.* — Do as in No. 1.

CHAPTER III

THE POSITIVE ATTITUDE OF MIND

In every group, the class room, the party, the clique, the club, there is always the foreground and the background, the positive and the negative, the vivid and the dull. Every social gathering has its few who suggest, who urge, who bear responsibility for the good time, and the many who line the walls and look on hesitate and are led. In every class there are those who know positively what they think of this book or that figure in history and those whose mental sluggishness toward all matters which call for opinion is content with a feeble "Oh, I don't know." Too many people grow up without ever sensing their obligations to themselves and to the world to form definite opinions on simple questions of no "particular importance" and weighty questions that their opinions won't settle. They lack initiative, judgment; they have no ability to criticize, to reason.

"There can be no fairer ambition than that to excel in talk; . . . to have a fact, a thought and illustration put to every subject; and not only to cheer the flight of time among our associates but bear a part in that great international congress always sitting, where public wrongs are first declared, public errors first corrected and the course of public opinion shaped day by day a little nearer to the right. No measure comes before Parliament but it has long ago been prepared by the *Grand Jury of talkers*; no book is written that has not been largely composed by their assistance." Thus Robert Louis Stevenson in his Essay on "Talk and Talkers" describes the importance of forming definite opinions.

THEME TOPICS

1. Wall flowers at a party.
2. Students who volunteer recitations should receive extra credit.
3. Doing more than was assigned for the lesson.
4. Am I a "self-starter" or do I have to be cranked?
5. My share in the formation of public opinion.
6. "What is the use of my thinking about politics; my opinion won't settle any question."
7. A "That reminds me" conversationalist.
8. Good talk, the spice of life.
9. Giving out as much as you take in. . (In a conversation.)

One of the surest signals to an employer that you are deserving an increase in salary is evidence that you assume initiative; do something he has not told you to do; see what is to be done without its being pointed out to you; have a ready opinion on this letter or that advertisement when it is asked for.

There is an old Arabian proverb which epitomizes this positive attitude of mind:

"He that doesn't know and doesn't know that he doesn't know is a fool; shun him!

He that doesn't know and knows that he doesn't know is simple; teach him!

He that knows and doesn't know that he knows is asleep; wake him!

He that knows and knows that he knows is wise; follow him."

THEME TOPICS

1. Asking questions when I know I don't know.
2. My pride in knowing that I know.
3. "I knew the answer all the time but I wasn't sure it was right." Did I *know*?

4. Finding out what I don't know, the first step towards wisdom.
5. The person who "guesses" he knows.

One way to get into the fourth class is to assume the positive attitude toward those things you are sure you know and step by step increase that definite attitude as your knowledge increases; to know what you know, know what you think, know positively what you don't know, and then set about to learn.

KNOW WHAT YOU THINK!

Write a theme on any of the following topics expressing your own opinions positively, definitely and concretely:

1. The dress of a business woman.
2. Cash and carry.
3. If I were a movie censor.
4. Public ownership.
5. An educated person, — what is he?
6. Does it pay to "boss"?
7. How much money I need to make me happy.
8. Fashion; commerce exploits the public.
9. The spirit of an employee.
10. The personality of a secretary.
11. Tell me how you play, and I'll tell you what you are.
12. "If you want a thing well done, don't do it yourself; hire an expert." The age of specialization.
13. The dangers of specialization.
14. The capacity for enjoying little things.
15. Reading character from the face.
16. Telephone courtesy.
17. Building air castles.
18. The sort of clerks I like.
19. "How to live on 24 hours a day."
20. An office expressive of an employer's personality.
21. If I were a freshman again.
22. The voice of the city. (What does it say to you?)

23. Personality, an asset in business.
24. A business man needs hobbies.

CAN YOU MAKE DEFINITE CRITICISMS?

Exchange themes on one of the topics given above with a classmate. Analyze your opinions of his paper according to the following suggestions:

1. Does the theme live up to its title?
2. Has the theme a definite plan? Can you state it briefly or show the author that the plan is not clear?
3. Is the theme interestingly written? What features are particularly interesting? Or, is the theme dull? Where does the author miss opportunities to be more interesting? What passages seem particularly dull? Why?
4. Do you agree with the author's point of view? Do you take exception to any fact or opinion? Support your contentions if you have any, with concrete evidence.
5. Does the author show particular originality of thought or distinctive qualities of style? Would you know this author again from his style of writing?
6. What grade would you give the paper? Upon what qualities do you base your judgment?

Write a well-knit criticism of your neighbor's paper based upon this analysis. Get examples of literary criticism from newspapers or magazines and imitate their method of composing a review.

FORMING INDEPENDENT JUDGMENTS

Imagine a concrete situation and write a story which will show what you would do and how you would do it, if:

1. You had finished your work an hour before closing time.

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2. Your employer dictated a letter full of errors.
3. You had been discharged from one position and were applying for another.
4. You were a clerk and did not have what the customer asked for.
5. You knew of a fellow-employee's dishonesty.
6. You were left alone in the office for a day.
7. Your employer asked you how much of an increase of pay you deserved and why.
8. Your employer asked you your opinion of your rival in the office.
9. You knew that the theme just read in class was not the work of the author.
10. Your chum asked you to let her copy your problems.
11. Your employer asked you to say he was out when he was in.
12. Your employer contradicted you concerning a fact that you could prove was correct.
13. You thought you deserved an increase of salary.
14. A customer was insulting and patronizing.
15. Your prospective employer was about to call on the telephone the one teacher from whom you could expect no good recommendation. Assume that by chance he knew this particular teacher and had asked if she knew you.

How would you meet the following situations? Can you depend upon your initiative?

To be dramatized:

1. *Place:* Sweet's Candy Store.

Time: 9 A.M.

Cast: Manager.

Girl applying for position.

Situation: Manager enters balcony, looks over crowd of girls who have arrived in answer to an advertisement for a salesgirl. Dismisses them as too young.

Girl lingers and tries to induce the manager to try her even though she is but seventeen.

2. *Place:* Store of General Merchandise, silk counter.

Cast: Clerk.

Customer.

Situation: Customer asks for a certain grade of silk.

Clerk shows her "something else," trying to make a sale since she is out of that grade. Customer discovers ruse. Conversation follows.

What would you say if you were the customer, and now could you get out of the dilemma if you were the clerk?

3. Application in person for a position advertised. Suppose experience was required and you are just out of school. You think you can fill the position and have decided to apply regardless of your lack of experience. What would you say to the manager?
4. A conversation over a telephone. You have recently accepted a position. You are now informed over the telephone of your appointment to a better one.

The Power to Convince

Success in business depends in no small measure upon one's ability to convince others. A student must learn not only to think for himself and to decide for himself, but he must learn also to persuade others of the validity of his opinions and the soundness of his judgments.

THEME TOPICS

1. A student whose manner is convincing.
2. A recitation that did not carry conviction.
3. A salesman with a persuasive tongue.
4. Holding one's own in a parlor discussion.
5. A good-natured argument, an exciting indoor sport.
6. Why I should study debating.
7. He clinched the argument.

8. The fascination of the open forum.
9. Persuasive tactics in business.
10. A debate that was as thrilling as a moving picture.

Persuasion

The power to convince is based upon persuasion and argument. Persuasion is broader than argument and includes it. It adds a direct appeal to the feelings of those we mean to convince. Persuasion gets an audience to take an interest in the arguments presented. Having won your audience, you must present sound arguments based upon logic and reason.

Arguments may be very simple or complex affairs, ranging from a wrangle on the playground over a disputed point to a debate in Congress. But not all arguments, so-called, bear the marks of sound reasoning. A real argument is like a head-on collision between two trains coming on the same track from opposite directions. Most impromptu discussions are like two trains passing one another on different tracks. In other words there is not a definite clash of opinion. The interpretation of the point under discussion is not understood by the disputants.

EXERCISE

In the following "arguments" decide whether there is a distinct clash of opinion; if not, show why not. Do *a*, *b*, *c*, clash with I? Do *a*, *b*, *c*, *d*, *e* clash with II?

- I. *Resolved*: Women should have the vote as a matter of democratic justice.

Arguments against the proposition.

- (a) Women's place is in the home.
- (b) A woman's vote would only duplicate the vote of the male member of her household.
- (c) Women already vote indirectly through the members of their family.

II. *Resolved*: Billboard advertising is a menace to the appearance of the community.

Arguments against the proposition.

- (a) Billboards amuse those who ride on street cars.
- (b) Billboards acquaint one with new products.
- (c) Theaters need billboards for their advertising.
- (d) Churches have used billboards.
- (e) Billboards cover up old scrap heaps, city dumps, vacant lots, etc.

Understanding the Issue

Before an argument may progress, it is necessary that both sides involved, understand the issue clearly. No differences of interpretation of the question should divert the energy of the argument. How many arguments would have been stopped immediately had the opponents first considered whether or not they were arguing about the same thing; and what embarrassment would have been saved had they discovered first, not last, that they agreed, not disagreed.

THEME TOPICS

(To be assigned in advance in order that the students may gather actual material.)

1. They argued for an hour only to find that they agreed.
2. After a heated argument they forgot the original point under dispute.
3. Before they realized it, they had shifted sides in the argument.
4. He likes to start arguments but he cannot finish them.
5. A chairman who kept the "trains on the track."

It would be futile for two people to set out discussing "freedom of speech" until each had defined what he meant by "freedom." Do both accept absolute freedom? What

limitations does each put upon the word? Until such definitions are settled it is idle to try to prove that "Freedom of speech is the bulwark of Democracy."

EXERCISE

In the following questions underline the words that would have to be defined before a debate could proceed. Use these topics, also, for a preliminary exercise in debate, defining those parts of the question that need particular interpretation.

1. In the long run honesty in business pays in dollars and cents.
2. Henry Ford's profit-sharing plan is a step in the right direction.
3. The daylight saving idea should be retained for large cities.
4. Cash and Carry stores do not live up to their boasts of saving patrons money.

Proof

The average impromptu debate is a series of unproved assertions; the debaters merely state their opinions without proving the truth of their statements.

A statement is proved by *facts* and *inferences*. A fact is a matter of concrete evidence. The sun shines, dogs chase cats, men build houses; these are *facts* easily demonstrated. An *inference* is a matter of opinion. That men are brave, that the "pen is mightier than the sword," that Caesar was greater than Napoleon, these are *inferences* only.

One proves a statement by a combination of facts and inferences. For example, I can prove that a certain toy is red by actually producing the toy and thus establishing the *fact* of its redness. If I look in my pocket for my purse, however, and find that it is not there, it is not so easily demonstrated what has become of it. In this case I may

draw one of three *inferences*: (1) I forgot to put it there, (2) I lost it, or (3) it was stolen. I can establish the *fact* that I put it in my pocket through the testimony of a friend who saw me put it there. I can further *infer* that I did not lose it because my pockets are deep and without holes. The next most logical inference from these facts and inferences, then, is that it was stolen. I must next seek facts to establish this inference. Such going from facts to inferences and from inferences to facts is the basis of proof.

EXERCISE

Which of the following statements are arguments and which are mere assertions?

Resolved: The consumer pays the cost of advertising in a higher cost of the article advertised.

Proof

1. Advertising increases competition and competition in turn lowers prices. (Negative.)
2. A Merchant in Kansas City by an extensive advertisement of butter at 43 cents a pound was able to sell more butter and make more profit than when he sold butter to fewer people at 67 cents a pound. (Negative.)

Facts and Inferences

EXERCISE

Which are pure facts and which are inferences? Which statements can be established as facts?

1. A dog is larger than a rabbit.
2. Mary is a better student than John.
3. Mary received better marks than John on his last report card.
4. Jane likes ham.
5. Washington crossed the Delaware.

6. Cats drink milk.
7. Skating is a better winter sport than tobogganing.
8. Electric lights are more pleasing to the eye than kerosine lamps.
9. Everyone should have his hobby.
10. There are seven colors in the spectrum.

Complete proof is only theoretically obtainable. What we ordinarily mean by proof is the most conclusive evidence that can be obtained. Two people argue and the one who can get the best facts to support his case and draw the most logical inferences from those facts, wins the debate.

Two Kinds of Evidence

Personal evidence is the testimony of persons; *circumstantial evidence* is the testimony of things. Both kinds of evidence are valid, but one may contradict the other. Personal evidence is the testimony of a witness and its value depends upon the following considerations:

- (a) Is the witness of good character?
 - (b) Is he competent to judge?
 - (c) Is he prejudiced against either side?
- (a) Only the testimony of a man who is likely to tell the truth, who is reputed to have constantly told the truth in the past, is of any value in the settling of a dispute.
- (b) The ability to observe closely and accurately is not the same in all people. Some eyes do not see correctly. We would not accept the testimony of a person who is partially blind as to how an automobile accident happened. Neither in the case of a holdup would we accept the testimony of a child alone. On the other hand we would accept the testimony of an electrician, in preference to that of a man who knew nothing of electricity, in the case of a house supposed to have been set on fire by crossed wires. In all cases we have to consider carefully the competence of the person to judge accurately.
- (c) The prejudice of a witness for or against an issue is

also of paramount importance. As soon as an advantage to the witness enters into the case under discussion, his testimony begins to lose its value. For example, a teacher of Latin is not an unbiased person to testify that the study of Latin is essential to the education of every child. A real estate man is not an unprejudiced witness to the fact that the house he wishes to sell is a bargain for the buyer.

On the other hand, the value of a testimony increases as a disadvantage to the witness becomes apparent. If an insurance man desiring to sell a policy declares that the policy which his rival company has to offer is a good one, his testimony becomes more valuable.

EXERCISE

Of what value are the opinions in the following cases?

Analyze carefully and decide what other evidence would be needed to make the opinions have weight.

1. A boy testifies that his dog could not have bitten the little girl, for his dog has always been gentle and has never before bitten any one.
2. A milkman declares that the milkman's strike was justified.
3. The street car company testifies that it was the motor-man's fault that the woman was injured.
4. A student contends that geometry never did him any good.
5. A freshman asserts that high school is a dull place compared to grade school.
6. The town bully maintains that we should go into Mexico and "clean things up."
7. A woman testifies that her husband did not commit the theft.
8. A salesman lauds the product of his rival.
9. A republican disparages the democratic candidate.
10. A democrat lauds the republican candidate.

Authority

The bulk of our opinions depends upon the testimony of others. The evidence of *authority*, that is, of those who have already expressed themselves on the subject under discussion, is a branch of personal evidence and the branch that most of us rely on to prove our points. We quote from newspapers, magazine articles, books, or any other "recognized" authority on a given subject when we wish to clinch our arguments. It is perfectly true that we must rely upon the observation of others who have better opportunities to judge, but one must not quote authority recklessly. One must apply the same tests to an authority as one does to a witness: is he of good standing, is he competent to judge, and is he unprejudiced enough to be able to speak the truth? Further, the person you are trying to convince must recognize your authority. You know, for example, that Edison is an authority on electric lighting, but if your opponent does not know that he is an authority, your quoting him will have little effect.

EXERCISE

What person's opinion on the following subjects would have most weight with you? Choose your "authority" on the basis of the tests suggested in the previous passage on authority and evidence.

1. The value of literary societies.
2. The business man's need for a college education?
3. The number of credits needed for graduation.
4. How to earn money while attending school.
5. The dangers of a too specialized course of study.

Circumstantial Evidence

Things testify as well as people. A broken milk bottle on the side walk, a little girl looking back tearfully, testify, quite as clearly as words, to the mishap.

EXERCISE

1. Read a Sherlock Holmes story. Bring to class examples of circumstantial evidence.
2. Pick out examples of *accumulated circumstantial evidence*, i.e. of several circumstances all pointing to the same conclusion.
3. Similarly, find instances where circumstantial evidence contradicts itself.

Circumstantial and personal evidence may support or contradict each other. In the latter case the conclusion to be drawn will depend upon the value attached to each kind of evidence. Here is an example: Your cat clings bristling to a branch of a tree. A small boy with his dog stands under the tree, the dog barking, the boy laughing. You conclude that the boy's dog chased your cat. The boy, however, declares his dog is not at fault. In the face of the evidence so plainly expressed by the circumstances you can hardly believe his statement. But just then your minister comes up and supports the boy's story by testifying he saw a strange dog chase your cat up the tree and that the boy and his dog had just driven off this intruder when you appeared on the scene.

Logical Inference

There are two well-known processes of reasoning. One method follows experiment, the other follows reflection. A child touches a hot stove and withdraws his hand quickly as he discovers that it is hot. He tries it again and perhaps a third or fourth time, each time with the same result. His experiments teach him, then, that a stove is hot. Thus he establishes from his experience the *general truth* that a stove is a hot thing. This process of reasoning is called *induction*; i.e. arriving at a general truth from particular experiments.

Many such general truths have thus been arrived at through the whole experience of the race. Ice is cold, water

is wet, iron is heavy; these are *general truths* arrived at through the experience of mankind. No one's experience has ever disproved them; so we accept them as generally true. As I approach a stall in the barn I immediately reflect, "horses are known to kick" (general truth). "This horse, then," I reason, "is also likely to kick; I had better not go too close to his heels." This process of reasoning, of going from the *general truth* to the *particular instance* is called *deduction*. The two processes make up what we call *logical reasoning*.

EXERCISE

Determine which method of reasoning is employed in the following instances; in each case point out the general proposition and the particular instance.

1. Irishmen are reputed to be witty; John is an Irishman; he is likely to be witty.
2. Mary stayed up three nights in succession until ten o'clock. She was cross on each of the three following mornings. I guess late hours do not agree with her.
3. Most women get married; I'll probably get married.
4. Most boys like stories of adventure; Jack will no doubt like Stevenson's "Treasure Island."
5. Ten representative students voted against abolishing football; I judge then that the students as a whole are against such a step.

The greatest number of errors in reasoning arises from a tendency to make faulty *inductions* from experiences. For example, I argue, "Four persons in my neighborhood believe the iceman in our district to be dishonest; therefore he must be dishonest." Four testimonies, while significant, are hardly conclusive proof. Or again, I argue, "Municipal ownership has failed in San Francisco; therefore it would

fail here." Here again is a conclusion based upon insufficient evidence. An *induction* must be drawn only from general experience.

Reasoning by Analogy

Suppose I say, "I have twice dreamed bad dreams after eating welsh rabbit late at night; welsh rabbit must disagree with me." This reasoning is *inductive*. Suppose I say further, "Since welsh rabbit disturbs my sleep, cheese eaten at night would doubtless have the same effect, as welsh rabbit is made chiefly of cheese." This last conclusion is called *reasoning by analogy*. I am assuming that similar causes will produce similar results.

Again, I say, "Our school should have the quarter system; Chicago University has the quarter system; therefore our school should have it." The soundness of this argument would depend upon two other considerations: (1) Are conditions in Chicago similar to those in our school? (2) Was the quarter system successful in Chicago? The accuracy of my analogy would depend upon the likeness of the two cases compared.

EXERCISE

Test the accuracy of the following conclusions drawn from analogies:

1. I should not be given a Failure in Chemistry just because I failed in the test. John Smith failed in the test and he did not receive a Failure for the term.
2. I ought to get 18 dollars a week to start with. Mary who is no older than I gets that, and so I think I ought to demand the same amount.
3. I ought not to have to support myself; no other boy in our neighborhood supports himself; why should I have to?

Summary

An argument is carried on by facts and inferences; inferences are drawn by induction, deduction, or analogy. A real argument aims to collect facts in support of inferences and to infer correctly from facts collected. Proof depends upon the comparative strength of facts and inferences given on both sides

The Brief

The form of the formal debate is technically known as a "Brief." It is a brief analysis of the main assertion in complete statements. It works backwards from the main assertion.

ILLUSTRATION OF A BRIEF

Resolved: Women should have uniform dress.

Affirmative argument:

1. It would mean economy for women.
 - (a) Women would not have to compete with other women who dress better than they do.
 - (b) Women could pay more for durable material and less for eccentric styles.
2. It would make women think of other things than clothes.
 - (a) At present too many women's thoughts are taken up with styles.
3. It would mean greater social democracy for women.
 - (a) Under present conditions many women are snobbish in the matter of clothes and judge worth superficially.

Note that in the Brief: (1) all statements are complete statements; (2) each main statement is supported by a sub-statement. In longer and more complicated debates, each sub-topic would be supported by illustrations and more facts.

TOPICS FOR DEBATE

Before debating, analyze the question in "Brief" form.

1. Men and women should receive the same wages for equivalent work.
2. "Criticism can only come from above."
3. Service rendered, not time spent, should be the basis of wages.
4. Employers have no right to dictate concerning the dress, savings, and habits of employees.
5. The tipping system degrades human nature.
6. There should be no servants in a modern society; i.e. all work in the household should be done by the day, and the social classification of maids and servants, etc. should be done away with.
7. Moving picture theaters should be under state or city control in order that no commercial gain should prostitute the art and education possible in moving pictures.
8. Newspapers should be independent of their advertisers.
9. Commercial competition is the cause of eccentric styles in women's clothing.
10. The board of Trade contributes no real service to business.

Discussion According to Parliamentary Law

In order that students may learn to discuss intelligently questions that will arise at business meetings of various sorts, some of the debates suggested in the previous section may be prepared so that they can be carried on according to parliamentary rules. The following outline of parliamentary procedure will give simple directions to the chairman of the meeting and to the students who carry on discussion:

1. *Organization:*

- (a) Assuming that your teacher is temporary chairman, nominate from one of your number, a permanent chairman.
- (b) Vote for chairman by rising vote.
- (c) The elected chairman should:
 - (1) Appoint a secretary to keep minutes.
 - (2) Explain the purpose of the meeting.
(To discuss and vote upon the merits of some one of the debating topics.)

2. *Order of business:*

- (a) If the meeting is the first meeting, new business (that is the topic to be discussed) is presented after (1) and (2) of (c) under Organization.
- (b) If the meeting is a second or third of a series, the following is the order of business:
 - (1) Minutes of last meeting read and approved.
 - (2) Reports of committees. (A committee might have been appointed to look up information.)
 - (3) Unfinished business.
 - (4) New business.
 - (5) Adjournment.

3. *Duties of presiding officer:*

- (a) Call meeting to order.
- (b) Call for minutes, reports etc.
- (c) Recognize speakers, keep order in debate and limit the time of speakers.
- (d) Decide points of order.
- (e) Put questions to vote and announce decision.
- (f) If chairman wishes to debate, he may ask a member to preside during his speech.
- (g) In case of a tie vote he may cast his vote.

4. *When debate is in order:*

- (a) Debate is not in order until a motion is moved and seconded. (Some one in the class must move that the question as he states it should be the sentiment of the class.)
- (b) Usually the person who makes the motion is entitled to speak first.
- (c) No one except the person who made the motion may speak a second time until everyone has had a chance to speak.
- (d) The following are not debatable but must be voted upon without debate:
 - (1) Motion to adjourn.
 - (2) Motion to take recess.
 - (3) Motion to lay question on table until next meeting.
 - (4) Motion to vote on question.
 - (5) Motion to withdraw question.
 - (6) Motion to suspend rules.
 - (7) A point of order.

5. *When a motion is in order:*

- (a) One question must be disposed of at a time; no motion on a new question is in order until the first is disposed of.
- (b) A person may "rise to a point of order" at any time, even interrupting the speaker; i.e. he may raise the question as to whether the discussion is being carried on according to Parliamentary Law.
- (c) A motion to adjourn must be made only when no one is speaking.

6. *Motions relating to main question:*

- (a) A motion to amend motion (to restate question).
- (b) A motion to postpone consideration.

- (c) A motion to refer question to committee.
- (d) A motion to lay question on table, i.e. to lay aside until future meeting.

7. Amendments:

- (a) An amendment should be stated thus: "I move that the motion be amended by striking out the last two words in paragraph I . . . etc., so that the motion as amended will read,"
- (b) An amendment may be offered to a proposed amendment but no amendment should be offered to a proposed amendment of a proposed amendment.

MISCELLANEOUS EXERCISES

I. How would you answer the following communications addressed to a daily paper? In a theme let your judgment and logic be apparent.

I. THE HOURS OF WORK

To the Editor of *The Journal*:

Is there no pleasure in work, no satisfaction in achieving and accomplishing, that so many thousands are struggling and striving to reduce the hours of labor to the very lowest point? Is Edison our one great exception, who from pure love of labor works 16 to 18 hours of the 24? Is one happier with so many hours of leisure daily on his hands? Cannot a person develop strength of character, concentration, poise, high ideals and good common sense in the factory and workshop; why this great and constant struggle for an 8-hour day, and a 44-hour week? Is work something to be shunned and dreaded? Cannot something be done to inculcate in our growing boys and girls ideals of service, an ideal of making each waking hour one of profit to himself or to some one else? Can it not be a part of the school curriculum in teaching patriotism and Americanism? Do we need 124 hours each week for rest and recreation with only 44 or 48 hours of work per week? Leisure is expensive usually, so few can use so much leisure wisely

and well. Did the agricultural class demand so much leisure, food-stuffs would certainly be scarcer and dearer than at present.

— *One who believes in work.*

II. HERE IS A REAL MYSTERY

To the Editor of *The Journal*:

Can any one tell me why young women doing housework are looked down upon any more than those working in stores? Why aren't the men interested in refined, intelligent girls that know how to keep house and work? I am a good looking, intelligent young woman of 24. I do domestic work for a lovely family in the Kenwood district. My work is interesting to me. My working conditions are excellent. I have the very best of food — a much better living than I would have were I to work uptown and pay from \$6 to \$8 for my board and room every week. I can afford to wear good stylish clothes. I like books, enjoy concerts and the movies; in fact I am a very up-to-date young woman. But whenever and wherever I go it is always alone. While on the street car and at the movies I can see dozens of cheap looking, shabbily dressed girls, painted and powdered, and all seem to have plenty of friends. Whenever I happen to be in a gathering of young folks the fact that I am somebody's maid is against me. There are real ladies doing the work I am doing, and it isn't because they haven't brains enough to do anything else. It is because they see the advantage they have over working in a store or factory. But one thing is sure. There is no chance for us to have the companionship and friendship of young men which all girls naturally like, because the men would rather spend their time with girls that make a meager living in a store or factory and buy their clothes on the instalment plan, than with practical, capable young women that are not ashamed to do the work that nets them the best living and most money.

— *One of the "Tillies."*

II. What would be your answer to the following statements?

1. (a) I should not be fined; for I did not know I was breaking the law.
- (b) I should not fail; for I didn't hear the assignment given.

2. (a) I ought not to be punished; for I am not as bad as many who are not caught.
- (b) I ought not to suffer punishment for copying my theme from a book; for others in the class did the same thing but the teacher didn't catch them.
3. "You needn't blame me," said the real estate man to the dissatisfied customer. "You saw the property yourself. It's your own look-out to see that the plumbing is all right. You didn't ask me anything about it. You're supposed to know what you are buying."

NOTE. — *Take the customer's part.*

4. "If a cashier short changes himself, it's his own look-out. I'm not paid to discover his errors."
5. "I tried my best," said the employee just discharged. "But your best isn't good enough," replied the employer kindly. (Finish the conversation realistically.)

The world needs more and more men and women of quick and sure judgments, individuals with minds of their own. It was well enough, perhaps, in our forefather's day to let king and father and employer think for us; but kings and rulers and masters are old fashioned to-day. The individual mind plays a far more important part in the world of affairs than was thought possible years ago. Our complex industrial life needs more intelligent coöperation and less dogmatic supervision. The progressive employee is not a dumb cog in the wheel but an alert sharer of responsibility. Youth of to-day will see in the employee of to-morrow much more of this individual assertiveness. If you would keep abreast of progressive tendencies, learn to use your mind, your will, your personality.

CHAPTER IV

BETTER ENGLISH FOR THE BUSINESS STUDENT

People often say, "I know, but I can't express it." It is doubtful whether the people who make this remark do "know," except in a very vague sense. It is contentment with an inadequate vocabulary and inaccuracy of expression which encourages cloudy thinking. We do not first possess completed thoughts and then express them. The act of expression is thinking. If one has words into which to cast his thoughts, he will be the better able to receive new ideas. A housewife ceases her jelly making for lack of jelly glasses. The average mind soon fills up its thought receptacles and stops thinking.

The war revealed an astonishing amount of verbal inaccuracy among the American population. Letters of inquiry to the War Department showed among the American born alarming ignorance of their own language. Such errors as the following raise a laugh, until we begin to reflect what mental deficiencies lie behind them.

1. He was inducted into the surface (meaning — service).
2. I was discharged from the army for a goiter which I was sent home for.
3. I am his wife and only air (heir).
4. Please correct my name as I could not go under a consumed name (assumed).
5. Both sides of my parents are old and poor.

These examples illustrate types of errors that are common among our so-called educated American people. A half knowledge, a semi-correctness has been for the lazy American

public, sufficient. Careless pronunciation, leading to inevitable confusion in spelling, has fostered such absurdities as in examples 1, 3, and 4. Sentences 2 and 5 illustrate the inaccuracy of thought which loose structure always produces.

It might be thought, perhaps, that such poor speech is confined to ignorant and careless people in their careless moments. But a little attention to what is being spoken on every hand brings the conviction that bad English is a very common evil. It is to be heard in the school room as well as on the street corner. Here, for example, are some recitations in high school classes which were taken down word for word.

1. *Teacher in a Civics class:* "Can you explain how productivity is limited by capital?"

Student: "If we don't have capital, we would be unable to produce large quantities of *grain or steel products*. *Like* we export a great deal of steel to Europe and if we didn't have capital, we would not be able to carry on this trade."

Analyze the inaccuracy of thought and expression of this extract. The following suggestions may help you.

- (a) "We" — explain the loose thinking in the use of the word "we."
- (b) "grain or steel products" — does this limiting of products indicate a feeble vocabulary? Suggest a more comprehensive expression.
- (c) "Like we" etc. — does this connective word indicate incoherence of thought as well as of expression? How?
- (d) "and if we didn't have capital" etc. — does this student explain the matter at all?
- (e) In concise accurate language, revise this recitation attempting to make your expression indicative of your power to think coherently and accurately.

2. *Teacher in a History class:* "Name the different methods employed by the Federal Government to raise money during the Civil War."

Student: "First, the Government, it printed a lot of paper money *that was worthless* and it sold some government bonds *that could be paid in ten years*, and they put a tariff on everything and imposed internal taxes on all kinds of liquors and tobaccos and they established the National Bank and put import duties on everything that came into the country."

(a) Explain the inaccuracy of each *italicized* passage.

(b) Re-group the items of this answer in such a way as to bring together related ideas.

3. The following extract is from a recitation in Commercial Law. If you knew nothing about an "undisclosed principal" would this student's explanation enlighten you?

Teacher: "What is an undisclosed principal?"

Student: "He is a man who has an agent work for him who doesn't know that *he* is in the contract."

Teacher: "You are not clear. Illustrate."

Student: "When the principal is undisclosed at the time the contract is made, but it is later found that he is the principal, he will be held liable."

Look up for yourself the meaning of "undisclosed principal" and define it in clear, simple language. Assume that you are explaining to one totally ignorant of the meaning of the phrase.

An examination of these recitations shows that the students who were talking did not think straight and did not help those to whom they spoke to think straight. Poor English and poor thinking go hand in hand.

Since clear thinking is necessary in business, the business man should regard poor English as he regards poor equipment. Marshall Field and Company of Chicago may be

cited as a large business house which has this view. In expressing his aim to raise the level of the English of the store employees, one of the educational directors says, "We appreciate the advantage that an adequate vocabulary and the ability to speak simple and correct English give to the man or woman in the retail selling world." The following list of errors posted in the employees' rest rooms shows something of the sort of reform which the company is attempting.

HEARD ABOUT THE HOUSE

INCORRECT

CORRECT

Isn't that <i>hat perfectly awful?</i>	unbecoming or in bad taste
He <i>come</i>	he came
He <i>done</i>	he did
You <i>was</i>	you were
He <i>don't</i>	he doesn't
I <i>kin</i>	I can
I've <i>got</i>	I have
I <i>ain't</i> seen.....	I haven't seen
He is <i>some</i> better.....	somewhat
You look <i>badly</i>	look bad
He is light <i>complected</i>	has light complexion
Transfer this <i>party</i>	this call
These shoes wear <i>good</i>	wear well
What kind, <i>lady?</i>	What kind, madam.
John, <i>he</i>	John
<i>them</i> goods.....	those goods
this <i>here</i> piece.....	this piece
<i>Gover'ment</i>	Government
<i>enthused</i>	enthusiastic
<i>swell</i>	lovely
<i>hadn't ought-o</i>	ought not or should not
<i>bust</i>	burst
<i>ain't</i>	isn't
<i>gonto</i>	going to
have <i>went</i>	have gone
Beginning our sentences with "Say" or "Listen."	

EXERCISE

1. Imitate this idea with a "Heard about the School."

Compile such a list to be posted on your blackboard.

2. Make a similar list for your own uses.
3. Plan a "Better English Campaign" for your school or classroom.

(See Chapter on Advertising under "Problems in Advertising.")

Better English in business depends, of course, upon better English being taught in school; but it after all depends chiefly upon better English "Out of School." I am thinking of a student whose grades in her English classes were the highest. Her themes were excellent and her speech in class was flawless. Some months after her graduation I discovered her working in a five and ten cent store. The stimulation for correct and fine speech was gone; there were no themes to be handed in and no teacher to mark oral themes. But there was a public to judge and in this case a teacher to overhear her cheap inaccuracies which street slang condones. Her correct speech in the classroom had evidently been offered solely for a grade. Had she really cared about her speech at all? I recall with what embarrassment she recognized me and how she quickly began to explain to me that, "I just took this job until I can find a better one." But as long as her language remained as cheap as the wares she sold, the better position of which she dreamed was likely never to be hers.

So it must be remembered by students that no one but themselves can improve their speech. Teachers may encourage, set an example, correct and suggest, but the mastery of English comes through the individual's efforts.

An Outline for Definite Self-Help Toward Better English

Remember that carefulness in the writing you do is not enough. Your chief practice is in your daily speech. Care

in your daily speech is the basis for all improvement in English. Here are some simple things to do. It is not pretended that these are a complete guide to perfection but we climb towards perfection not by vague strivings but by steps which can be measured. Force yourself to take these steps and you can count on covering much of the ground toward your goal.

You will need to own as tools the following books. Get them. Use them.

1. A dictionary. Don't rely upon any dictionary of less size than Webster's "Intercollegiate Dictionary," or Funk and Wagnall's, "Students' Standard."
2. A dictionary of synonyms. These are excellent: Fernald's, "English Synonyms"; Roget's, "Thesaurus."
3. An English Grammar. Whitney's "English Grammar" is serviceable.
4. A composition manual such as Woolley's "Handbook of Composition."

I. Pronunciation

Foreigners often complain that American voices are unpleasantly shrill and nasal. There is truth in this complaint. Now here is an opportunity to help oneself. We all like to hear a low-pitched, well modulated voice. Anyone with little care can cultivate a better speaking voice. The effort is decidedly worth the making.

All of us mispronounce words. Of course it is not strange that we should stumble over a difficult new word, but the truly surprising thing is that we make mistakes in uttering the common words we use often. For instance, many people do not pronounce the following words correctly: *American, government, Tuesday, allies, hundred.*

Are you sure that you pronounce the above words correctly? If you are not, then the dictionary will help you to learn the correct way to utter them. Suppose we look up

the word *supernatural*. In my dictionary immediately following the word *supernatural*, I find the term reprinted in this fashion, sū-pēr-nat' ū-ral. These marks, -, ~, ', -, which show how the word is to be pronounced, are called diacritical marks. Their meaning is explained in a table. We must understand what these diacritical marks mean, if we are to use a dictionary in learning how to pronounce words.

EXERCISE

Look up in a dictionary the pronunciation of the following words. Copy down on a slip of paper each word with its diacritical markings. Read the list aloud, pronouncing and accenting each word correctly.

advertise	illustrate	library	secretary
advertisement	illustration	athletic	partner
alternate	irrevocable	laboratory	cemetery
admirable	asked	idea	candidate
envelope	arctic	perhaps	squalor

CONSONANTS

No one who is trying to speak better ought to slur over the final consonants, saying *swimmin* for *swimming* or *somethin* for *something*. Pronounce your consonants distinctly. Practise on these.

- | | |
|-----------------|----------------|
| 1. subscribe | 6. get your |
| 2. Most of them | 7. would have |
| 3. got them | 8. give me |
| 4. going | 9. and |
| 5. with | 10. liked them |

VOWELS

Most of us mistreat some of the vowel sounds. Since our bad habits in this respect are apt to be pretty deeply rooted by years of mistakes, it is only by a constant carefulness

that we can come to use the correct sound. It is not the intention here to explain all the errors we are prone to. If a person begins to pay attention to such matters, he will discover for himself what effort he needs to make. Making the start in self-correction is the chief need. Are you sure you give the correct values to the vowels in the following words? See how your dictionary indicates these vowels are to be sounded.

asked	duty	institute	soot	boulevard
aunt	Tuesday	constitution	roof	magnitude
can	tube	tutor	root	adult
new	duke	tune	bouquet	bade
since	student	coupon	hoof	creek

It is an excellent plan to look over lists of "Words often Mispronounced." Woolley's "Handbook of Composition," for instance, has such a list. We are often surprised to find on looking through such a list that we have been mispronouncing a word. Another way of discovering habitual mispronunciations of which we are unaware is to ask a member of the family or a friend to call our attention to our mistakes. A person should keep his temper when he is thus corrected.

EXERCISES

1. Make a plan for self-help in better speech.

Suggestion: Let your plan be simple rather than elaborate. Aim at getting started in the way of more careful speaking, rather than seeking immediate perfection.

2. Make a list of "Words I Often Mispronounce."

3. Devise a chart of some of the vowel sounds which trap the average student. Make it of such a nature that it can be used in your classroom.

4. Suggest ways in which the members of the class can aid each other.

5. Suggest interesting class contests in pronunciation. The plan of the "spelling bee" can be adapted to such ends.
6. Write a theme explaining how you have started to help yourself to speak more correctly.

II. Getting a better vocabulary

The greatest reason why a person should not remain contented with a small stock of words is that a small stock of words usually means a small stock of ideas. If a person is content to live in a world of limited ideas, then he has no concern with an effort to increase his range of vocabulary; but if he is not content so to restrict his mental horizon, then he will set himself earnestly to making himself master of more words.

THE POWER OF WORDS TO SUGGEST THOUGHTS

Illustration

Kleptomania: Suppose this to be a new word I have just looked up in the dictionary. I find it means *a mania for stealing*. I am surprised to find, let us suppose, that there is this actual form of insanity; that people become unbalanced over the idea of taking things. How then, I reflect, can a judge be sure in pronouncing sentence that a prisoner is accountable for his acts? How many criminals are criminally insane, I begin to ponder, and how does the new school of social workers test for *kleptomania*? In the light of this new knowledge of mental tendencies, should crime be treated as a disease? And so I move on from idea to idea, all suggested by a single word. In order to understand the word I must take into account new ideas, and simultaneously with my acquisition of this new word, I am led to entertain new ideas, new questions which lead to new ideas, etc.

EXERCISE

Add the following words to your vocabulary by —

1. Consulting the dictionary,
2. Getting some one to illustrate their usage,
3. Using them yourself.

psychology	lithograph	occult	radical
propaganda	carnivorous	chronology	dilapidated
nonchalance	versatile	inspiration	penance
finesse	matrix	missile	insatiable
requiem	corona	dictaphone	sanctuary

Of course it will be quickly seen that random lists of words suggest only random ideas. The last exercise was intended only to illustrate how interestingly ideas are tied to words. It was not intended to suggest that a practical and wise way to enlarge the vocabulary is by looking up the meanings of miscellaneous words. The true way to gain new words is to put oneself in the way of new ideas which require new words for their expression. To hear and to read and to think are the only ways of doing this.

Yet while one is learning new ideas, and consequently new words, through hearing and reading and thinking, one can accompany these basic means of increasing the vocabulary by various useful methods of direct study of words. It will soon be discovered, perhaps with surprise, that words in themselves are interesting. The dictionary will help to uncover fascinating histories of the words we use. For instance there is the word, *silly*. Now this word came to us from the Anglo-Saxon where it had the form, *saelig*. It once meant *blessed*. How did a word meaning "blessed" take on its present meaning of "foolish," "witless," "simple"? We know that primitive peoples regard the weak-minded as the especial wards of providence. This at once suggests the explanation of the mystery. Countless other words have equally interesting histories.

See what the dictionary tells of the history of the following words:

silhouette	bedlam	curfew
seance	italics	sophomore
neat	telegraph	journal
panic	dandelion	salary
cambric	senate	soprano
hiss	lunatic	circus
cuckoo	Theodore	tantalize

EXERCISE

1. Find ten words which imitate sounds. Illustration:
whiz.
2. Present orally to the class all the information your dictionary gives concerning some interesting word.
3. Prove that all the words found in a dictionary cannot be properly used by a present day writer.
4. Define and illustrate the meaning of *an obsolete word*.
5. Read a chapter in the interesting book, "Words and their Ways in English Speech," by Greenough and Kittredge.

An excellently practical method of increasing one's vocabulary is to find synonyms (words of like meaning) for words already known. Sometimes students who shuffle along in their speech with a meager vocabulary ask "What is the use of knowing several words that mean the same thing?" In any group of synonyms it is true there will be a certain common ground; within this territory these synonyms may be used interchangeably; but there is also a certain line of meaning where each differs from the others, though ever so slightly. Take the word "pure" and its thirty-seven synonyms:

Absolute, chaste, classic, classical, clean, clear, continent, fair, genuine, guileless, guiltless, holy, immaculate, incorrupt,

innocent, mere, perfect, real, sheer, sinless, spotless, stainless, true, unadulterated, unblemished, undefiled, unmangled, unmixed, unpolluted, unspotted, unsullied, untainted, untarnished, upright, virtuous.

I say, "That is *pure* nonsense; she is a *pure* soul; I have a *pure* product; I drink *pure* water; this is *pure* swindle; that is a *pure* democracy, etc.," using the same adjective to apply to a variety of ideas. I might have given finer accuracy to my meaning had I said "That is *sheer* nonsense; she is an *upright* soul, etc. etc., finding from the above list of synonyms the exact shade of meaning required and thus avoiding the monotony of the same word for so many meanings.

EXERCISE

Use the adjectives given above in sentences.

Care in the choice of our adjectives gives a fresh pleasing tone to our style that lifts it above the commonplace. Variety in speech is a delight and its accomplishment is a worthy object of painstaking endeavor. Too many people's style is spoiled by this monotony of diction. A word which is good in moderate use becomes a symbol of dullness when repeated lazily.

"We were *greatly* surprised to see so *great* a crowd of people assembled, evidently for some *great* occasion. On inquiry, we learned that a *great* man was to address the people on a subject of *great* interest. The *great* size of the field which sloped like an amphitheater enabled the *great* crowd to hear every word with *great* ease and all listened with *great* attention to the *great* thoughts presented." ¹

A very lazy habit most of us have is that of using on all occasions a word like "good," a word from which we trust our hearers to pick out the sense we intend to convey. Such words, simple as they may seem, are really the hardest words

¹ Fernald's Expressive English."

to define. They are used too often because their meaning is very flexible and we are too lazy to be more explicit.

Such a word as "give," is often the easiest word to say when we may mean *bestow*, *confer*, *deliver*, *furnish*, *grant*, *present*, *supply*.

The recent war contributed the very picturesque word *camouflage* which became the favorite word of so many people that it soon lost its charm. Every little while an admired author employs some word so aptly that it fixes itself in the public mind and after that everybody uses it until it loses its force. To use such a word after it has become trite makes your style of conversation and writing dull and flat. "Beware your favorite word" might be a maxim worth remembering.

EXERCISES

1. Add the following adjectives to your vocabulary and aim to use them with accuracy in place of some of the more hackneyed expressions you habitually use.

fantastic	ramshackle	solitary
scintillating	taut	luxuriant
perturbed	petulant	pallid
pusillanimous	crabbed	fell

Continue to add five adjectives a week to your vocabulary. A contest might be held at the end of four or five weeks to see what members of the class can use successfully the largest number of adjectives in a selected list. A sort of class party where conversation takes the place of regular class routine might give a better stimulus for the use of such words.

2. Rewrite the paragraph given on page 80 substituting some more specific word for each "great."
3. Which of the following words do you abuse, thus spoiling their effective meaning?

splendid	regular	fine
horrid	adorable	wonderful
clever	interesting	sweet
awful	perfect	terrible

Give five synonyms for each in five specific uses.

EXERCISES IN THE USE OF A DICTIONARY OF SYNONYMS

1. Collect synonyms for each of the following words.

speak	building	dull
poor	get	strike
selfish	walk	large
rude	ask	free

NOTE. — *Roget's "Thesaurus"* should be consulted in gathering these synonyms.

2. Distinguish between the meaning of the following:
pupil, scholar, student.
3. Do the same for the synonyms collected for Exercise I.
4. Without consulting a dictionary or dictionary of synonyms list all the synonyms you can recall for any word given by another member of the class. Then consult a dictionary of synonyms and compare the two lists.
5. Arrange a contest for the class in synonym-getting.

III. Better sentences

Next to a meager vocabulary, the surest sign of a poor command over language is to be found in the sentence forms we employ. I am not thinking here so much of grammatical errors. Most of us can avoid the most glaring, at least, of these. I am thinking of the dull but correct forms, the stodgy, awkward, flat sentences which deprive the average person's speech of grace, force, and life. Let us see whether we cannot make a beginning in throwing out of our daily

speech these lock-step, ball-and-chain sentences. We can make this beginning only through conscious attention and effort.

The majority of the sentences we utter are of this form:
It was storming this morning, and I was late to school.

Here is a compound sentence made up of two simple sentences:

It was storming this morning (and) I was late to school.

Now these ideas may be combined in various ways:

1. The storm made me late to school this morning.
2. As it was storming this morning, I was late to school.
3. I was late to school this morning because of the storm.
4. I was late to school this morning. The storm delayed me, etc.

A large proportion of this type of compound sentence should be eliminated from our speech. A little ingenuity will enable one to escape this particular rut. The tongue should be trained to other sentence forms.

EXERCISE

Change each of the following sentences into as many new forms as possible. The wording may be altered if desirable, but the original sense of the sentence should be preserved as closely as possible.

1. I opened the door, and I saw a strange sight.
2. The man walked up to a woman, and then he made a low bow.
3. I have forgotten my pen, and I cannot copy this lesson.
4. Abraham Lincoln was a noble man, and all Americans love his memory.
5. The road was very rough, and so we were severely jolted.
6. The boys were badly frightened, and they soon left the place.

7. I delight in music, and I go to concerts often.
8. Henry looked up from his book and demanded the newcomer's name.
9. The party reached the lake at noon, and there they took the boat for the island.
10. The lesson was extremely long, and so I did not have time to study it all.

We often run on and on with our sentences, sticking clause to clause with *and's*, *but's*, and *so's*. If we listen to the sentences uttered in our hearing, we shall find this practice a common one. To avoid such formless lumps of speech, we should train ourselves to bite off our sentences with a snap. It is a mistake to be afraid of short sentences. We should use them frequently. Moreover, we should form a speaking acquaintance with other connectives besides *and*, *but*, and *so*. We should learn to use such useful words as *moreover*, *accordingly*, *hence*, *consequently*, *nevertheless*.

EXERCISES

1. With the aid of a dictionary of synonyms make up a list of conjunctions which may be used to help our overworked *and's* and *but's*.
2. In a fairly long paragraph of good modern prose mark all the conjunctions and study their use.
3. Improve the following. Change to two or more sentences, where it is impossible otherwise to give form to these shapeless lumps of speech.
 - (a) As we were on our way home, we met Henry, and he proposed that we should go to a moving picture; and so we turned around and went back to the Grand; but when we arrived there and tried to buy our tickets, we found that we did not have enough money, and so to our confusion we had to give back the tickets; and then after a laugh at the joke

on us, we started for home again and walked all the way.

- (b) I want to explain to you something about the operation of an adding machine, but I think the best way to do it is to show you one, for although the machine is simple enough when you have learned to operate it, and almost any one can use it, I find that it is difficult to follow a mere description of how it works; and so I have brought in this adding machine, and, if you will all come up close around me and watch me carefully, I will do some easy problems with it and explain the operation as I go along, but if you do not understand all the steps, you can ask me questions and I will repeat until I make it clear.

If a person listens to his own sentences or those of others, he will probably discover that they are likely to fall into a fixed order of this kind:

The man quickly opened the box.

The order is this: *subject, predicate, predicate modifiers*. Now a change of order is possible even in this simple group of words. One might say:

Quickly the man opened the box.

Even such slight changes from a fixed order have a surprising way of increasing the vivacity of your style. A slight practice in this direction opens the eyes to the remarkable flexibility of form of the English sentence. After a person's eyes have once been opened, he will never be satisfied again with dog-trot sentences.

Here then are three specific things to practice in the hundreds of sentences a person utters daily. They are:—

- (1) To avoid the compound sentence of two simple parts;
- (2) To shun the formless lumps of words stuck together with

and's, but's, and so's; (3) To escape a fixed order in one's sentences.

Naturally there are many niceties and subtleties of sentence construction which are not comprehended in this simple list. Any rhetoric will give instruction for further practice. But it is certain that steady attention to these three points in the construction of spoken and written sentences will do much to lift one's style above the dead level of the average man's speech.

IV. They Look Like Trifles, But —

In addition to care in the directions already explained, any one who is truly in earnest in an effort to make his language a more serviceable tool, will work steadily to eliminate his habitual errors of speech. Most of us commit such errors. Since we are often unconscious of our habitual errors, we must first discover them. It is often possible to secure some friend to agree to call attention to our mistakes. Then, too, the practice of consulting a trustworthy grammar frequently will serve the same end. Used as a reference book, as a first aid in a difficulty, a grammar will be shorn of much of the terrors it has acquired as a textbook. Lastly, a list of common errors may put one on the track of his pet faults. Look over the following list. If you find you have been using a wrong form, correct yourself on the spot. Consult other such lists.

1. Don't say *he or she* or *his or hers*; in using a pronoun which may refer to either sex, say *he or his*; Similarly use the masculine with *each, anybody*. *Each* had *his* basket.
2. *None* is singular. *None* cares; not *none* care.
3. *Politics* is singular.
4. Treat sums of money as singular. Ten million dollars *was* stolen.
5. Don't use *don't* for *doesn't*; He *doesn't*. It *doesn't*.

6. Don't confuse *affect* for *effect*. A little care will form the correct habit for you.
7. *Proved*, not *proven*.
8. Don't use *lady* or *gentlemen*; say *man* or *woman*.
In this day, the latter are preferred by best usage.
9. Don't confuse *alone* with *only*.
10. Omit the *of* in approve *of*.
11. Don't say *claim* when you mean *say*.
12. Don't confuse *healthful* and *healthy*. *Healthful* exercise, not *healthy*.
13. Understand the difference between *let* and *leave*.
Leave me do this is very crude.
14. *Love* is cheapened by constant use. Do you mean *like*? Superficial girls *love* everything and everybody; genuine people distinguish between these words.
15. *Can* and *may* are stumbling blocks to those who don't care to learn the difference and practise it.
16. Don't say *party* for *person*.
17. Learn the difference between *if* and *whether*.
18. Don't confuse *lend* and *borrow*; this error is a poor advertisement of your intelligence.
19. Leave out the *he* in "John, *he* went swimming."
That is a sixth grade error.
20. *Ain't* is the mark of the uneducated.
21. Get the *LY* habit; she does it *nicely*, not, she does it *nice*.
22. Conquer the double negative habit, *I haven't no*.
23. *Very often*, not *real often*. *Real* is an adjective, not an adverb.
24. *Behind*, not *in back of* is right.
25. *Quite* means entirely, not *rather*.
26. *Sure* for *surely* is crude.
27. There is no such expression as *would of*; it means nothing. If you mean *would have*, say it.
28. *Different from*, not *different than*, is the correct idiom.

29. Get *lay* and *lie* and *sit* and *set* untangled in your mind. Don't grow up with these errors on your list.
30. Don't misplace *only*. Put it nearest the word or phrase it modifies.
31. Don't make half a sentence pose as a whole one and don't make one sentence out of two. To be able to recognize a sentence is the first requisite of an intelligent writer. Learn to use the period correctly.

Are these correct?

- (a) Imagination is useful in business. In advertising and salesmanship particularly.
 - (b) Loafing on the street corner is a bad habit of course there are worse habits.
32. Keep the same point of view throughout your sentence, if you would have smooth clear running sentences. Note the awkward shift of subject here: "If *you* have a washerwoman, *you* must give her lunch and the *machine* saves you this trouble."

How much smoother, this:

- "If you have a washer woman, you must give her a lunch; you would be saved this trouble by a machine."
33. Don't have any mysterious *its* and *theys* to muddle your readers. Put your finger on the antecedent of every pronoun you use and don't permit any intervening references between noun and pronoun.
 34. The present tense in a running narrative is awkward; use the past tense.

EXAMPLE: I *was* coming down the road. Along *comes* an old man steering his cane through the ruts. I take off my hat and start to speak to him. Etc., etc.

Keep to the past tense throughout.

35. Practice keeping time relations straight in these sentences. Make any changes necessary to logical time sequences.

- (a) I wanted very much to go to New York for I was never there.
- (b) Before returning I recorded how I spent the day.
- (c) We were in Boston three years when it became necessary for me to go to work.
- (d) She told me I ought to go.
She told me I ought to have gone.
- (e) This was the first time I was ever elected to office.
- (f) Hey, Bill, did you do your Algebra yet?
- (g) After we were standing in line nearly an hour we succeeded in getting tickets.
- (h) I could not imagine what happened to mother for she had promised to meet us.
- (i) The message was from her father who just arrived from London.
- (j) If he had known, he would have consented.
- (k) After I finished "Oliver Twist," I began "Barnaby Rudge."
- (l) She thanked him kindly for the favors he did her.
- (m) Do you know when we come to the city?
- (n) I was not sure where they went, but I suggested that they may have gone shopping.
- (o) After he swam the river, he found himself exhausted?

Explain each of your changes.

CHAPTER V

CORRESPONDENCE IN BUSINESS

Introduction

Business is coming to depend more and more upon its correspondence. The great forces of "Silent Salesmanship" are urging men and women to develop their powers of writing to a high point of skill and practical value. Publicity departments, correspondence departments, advertising departments, secretarial staffs, have so multiplied and divided their work that the opportunities for those proficient in the use of the English language are greater than ever before. Stenographers who can do more than merely copy dictation, who are skillful in phrasing, discover that knowledge of English pays in increase in salary. In these days we have an increasing number of correspondence bureaus and advertising bureaus, which specialize in the writing of form letters, advertisements, and such other business forms as require expert judgment in phrasing. Letters, reports, bulletins, trade magazines, circulars, pamphlets, — all are modern means of increasing business, and all call for ability to write. Letters of winning appeal, of human interest, of personal flavor, of inspiration, of stimulation, of enthusiasm, of convincing manner, of competent explanation, these are the demands of business letter writing on the modern business man. At no time in the history of business were there greater opportunities for the master of words and phrases.

Business Idioms

The invasion of correspondence by salesmanship and advertising has to a very notable degree affected the tone

and the style of the business letter. Business used to be conducted chiefly through personal interviews and in those days the business letter was merely a formal record or a business agreement. Such letters had no business-getting purpose. Letters were couched in formal, stereotyped phrases such as, *yours at hand; contents noted; your esteemed favor; yours of the 5th instant received; thanking you in advance; I beg to state*. These were the conventional earmarks of the formal business letter. One still sees such phrases; we have by no means escaped such stilted diction. But letters made of such phrases are flat, machine-like, cold, and ineffective. Modern correspondence recognizes the unlimited business-building possibilities in letters, booklets, advertisements and reports, and is making rapid progress in bringing its written matter to higher standards of efficiency. Business letters are important in building up the good will of a house. An executive officer makes his reputation largely through the letters he writes and through the memoranda and reports he presents. The same is true of the assistant and secretary. The salesman on the road creates a good or bad impression largely through his oral and written expression. Everywhere we find that business correspondence is the black and white record of the author's ability to think and to create favorable impressions.

EXERCISES

Note the letters that follow. Compare and contrast as to style and tone. Which ones are of the newer type? Underline stilted phrases. Which ones approach a simple, natural, conversational style? Which ones help to establish a feeling of good-will in the mind of the recipient? Which ones arouse antagonism? Any? Are there any letters whose meaning is not clear? Indicate the passages which are not clearly phrased. Are any of the letters particularly enthusiastic? Are there any which are unusually convincing in tone? Which letters do you think should be rewritten?

92 PROJECT BOOK IN BUSINESS ENGLISH

LETTER 1

Dear Madam:

As per your request of Sept. 29th for information as to the operation of the Ford factory, we are sending you under separate cover a booklet entitled "Factory Facts from Ford," which covers in detail the information you desire.

Yours truly,

2

Gentlemen:

With further reply to your letter of the 5th would state that we have received a letter from our Omaha office and they returned statement which they sent you and we must ask that balance of same be paid us at once.

Very truly yours

3

Dear Friend:

Your U. S. Liberty 4% Bond is now ready for delivery and you will please call for it at your earliest convenience. Bring your receipt with you.

Yours very truly,

4

Dear Sir:

We are in receipt of your letter of the 12th, in which you asked for a catalogue of canned fruit, and in reply we beg to say that we are sending same to you under separate cover. Please glance through it and, if you find anything you desire, let us know and we will supply you.

Yours truly,

Letter 4 rewritten:

Dear Sir:

The catalogue of canned fruit, for which you asked the other day, was mailed this morning. We want you to examine it carefully, and we are sure you will find just what you want. Please read the "trial order" offer on page 216, which will interest you. The fruit is of the best quality, prepared in strictly sanitary factories, and is a big value for the money. We shall be pleased to ship you this trial order or whatever else you may need. In either case we pay freight to your door.

Yours truly,

5

Gentlemen:

Answering yours of the 28th, regret to advise motors listed in General Electric Bulletin have all been disposed of.

Thanking you very kindly for writing us, we beg to remain,

Yours very truly,

6

Dear Sir:

I shall give you until the 1st of September to sell my house. Now go to it and clean it up!

Yours very truly,

94 PROJECT BOOK IN BUSINESS ENGLISH

7

Dear Sir:

As Mr. Omer said to David Copperfield--

"Fashions are like human beings. They come in, nobody knows when, why, or how."

But of course that was before our time.

Nowadays the "how" or "why," as in Dickens' time, makes little practical difference, but most certainly our friends and customers, like your good self, expect us to know WHEN.

Right now, for instance, fall styles and the new "Forefather" fabrics are just in.

May we have the pleasure of showing them to you?

Respectfully,

8

Dear Sir:

We have your favor of the 9th, and in reply would say that at the present time we have no position that we could give you. We will, however, place your application on file in case a vacancy should occur in the near future.

Regretting that we cannot now offer you anything more encouraging, we remain,
Very truly yours,

9

Dear Mr. Elwell:

Thank you very much for your prompt reply to our letter. We are, of course, unable to explain how the ridiculous mistake was made in filling your order for a tuxedo, since it occurred nearly two years ago.

Quite evidently it was the blunder of a very careless shipping clerk. We assure you, however, that your experience was quite unusual and exceptional.

Undoubtedly we give good values and good service, as evidenced by the growth of our business. People will not trade where they get poor value, and we do not expect them to do so.

We have no quarrel with other business houses, and we do not urge you to trade with us if you can do better elsewhere. However, we feel that we can serve you just a little better than any one else.

We are very glad that you will give us another trial and feel sure that you will not be disappointed.

Yours truly,

10

Gentlemen:

You are interested in the comfort and welfare of the people in your office, I know. You would supply them with individual drinking cups without a moment's hesitation, if you thought these would safeguard their health. Will you please read my little booklet thoughtfully and convince yourself, and then may I tell the rest of my story?

Yours very truly,

EXERCISES

1. Rewrite letters 1, 2, 5, in simple natural style.
2. May a short letter be written with a personal touch?
Pick out the shortest letter in this series that still expresses a human tone.
3. Analyze specifically the two writings of letter 4. Which copy has business-getting possibilities? Why?
4. What is the effect upon you of the omission of subjects, articles, etc., as in letters 2, 5? If you put in the little words, how is the tone changed?
5. What kind of man wrote letter 6?
6. What is the force of the words "I know" in letter 10?

Originality in Letter Writing

The advertising and sales letter is more and more becoming a part of every business venture. At no time has there been greater diversity in the style of business writing than to-day. All the devices known to human mind are being used to capture and retain attention.

Criticize each of the following letters on its own merit. Consider the purpose of the letter and then determine in your own mind the following points:

1. Appropriateness of style; taste shown.
2. Effectiveness of letter; business-getting powers.
3. Individuality of tone.
4. Personal appeal.
5. Consistency of details.
6. The difference between originality and eccentricity.
7. Devices for securing attention.
8. Success in holding attention.
9. The form of the letter; spacing, etc.
10. The personality of the writer.
11. The English used.

I

THE DETROIT GENERAL ELECTRIC CO.

M A R C H
1 9 1 9

It Makes no Difference
What Your Business
Is Or Who
You Are!

If this letter had legs, it would jump up on your desk and say, "I'm one of the best little things that ever came into your place of business!" Then it would turn a few somersaults, land in the middle of your desk with a command, "Now do as I tell you!"

And when you did, you'd feel much better and perhaps a little more optimistic than you do. Tell you why--

This letter opens the trail to one of the most far-reaching business-building services ever offered--a service which --well, in many cases it has simply been a wonder, that's all. Just think! Your chances of attracting the attention of people who pass your store at night, absolutely depends on how your store is illuminated and how attractive your window lighting is.

Every minute people pass your store at night and if every merchant only realized what a wonderful business-building, trade-drawing power, scientific illumination really is, window display lighting, would be over-sold and retail trade would jump thousands of dollars per month.

98 PROJECT BOOK IN BUSINESS ENGLISH

Think over the proposition of attracting the night crowds. It's worth considering. There is money in it--for you. And without obligating you in the least, we would like to put the real facts and figures in your hand. Use the enclosed card to tell us when to come.

But remember this: no matter how large or how small your business is, if you want to increase your business during the day, business men who have really made a success of retail merchandising, tell us that during the night,

You must use light,

THK:ZL

Sales Manager.

By the way! Call me up, Main 6100 or Tri State 44210. Maybe that's quicker. Thanks!

II

THE KANSAS CITY ELECTRIC COMPANY

M A R C H
1 9 1 9

Dear Friend

Good Morning!

The most perfect home I ever saw was in a little house into the sweet incense of whose fires went no costly things. A thousand dollars served for a year's living of father, mother and three children. But the mother was a creator of a home; her relation with her children was the most beautiful I have

ever seen; even a dull and commonplace man was lifted up and enabled to do good work by the atmosphere which this woman created; every inmate of her house involuntarily looked into her face for the keynote of the day, and it always rang clear. She has always been, and will always be, my ideal of a wife, mother, homemaker.

It is the ideal wife, the homemaker, and the wonderful woman--the mother--that we are trying to help in the economies of homebuilding, homemaking and home-keeping, when we suggest the use of Electricity and the various Electrical Devices. This company is at all times anxious to be of service to the women of Minneapolis, and whether they come here to trade or whether we call upon them, we try at all times to bear in mind the golden rule, and treat them as we ourselves would like to be treated.

I know that you, like lots of folks, down in your heart, have resolved at one time or another to have your home wired. But the matter slipped your mind--your intention got mixed up with a lot of other things and was forgotten. Won't you take this letter, then, as a gentle reminder to make good that resolution NOW? Just call me on the phone and give me the opportunity of telling you what a wonderful thing Electricity really is and how it will help you in your daily duties. I'll look for a call from YOU.

Sincerely yours,

THK:ZL

Sales Manager.

100 PROJECT BOOK IN BUSINESS ENGLISH

III

PROCESS CIRCULAR-LETTER COMPANY

Benningham, Alabama

"YOU MAY FIRE WHEN YOU'RE READY"

THERE SHOULD BE NO ARMISTICE IN BUSINESS.

Mr. Will U Listen,
To The Truth.

Yes Sir:

You don't need the instinct of an Indian with ear to the ground to recognize that SOMETHING is on the way! What do you think it is?

It is the tramp, tramp, tramp, of busy feet in perfect cadence with the rumble of the wheels of reviving commerce. Are you going to be just an onlooker--or, are you going to "fall in," too?

Prudent people prepare promptly--
THEY ADVERTISE.

A direct personal message is of the BIRD-IN-THE-HAND quality. If that Bird is a letter, circular or other printed matter, hatched by the Process Co., it is surely the BEST of early worm getters. The service and workmanship may be what you need. THE CHARGES ARE LOW PRICED. Please allow us to PROVE our claims.

PROCESS COMPANY.

IV

FENTON LABEL COMPANY

Manufacturers of
Gummed Labels

Philadelphia, Pa., 12-12-18.

"I liked the young fellow--I might have presented him with the horse, but I wanted him to think he was buying it."--
Elbert Hummard.

"Looker Bosco" said I, "You can have this horse for five dollars. Now ride him home. I'm in a hurry!"

The young fellow smiled a sickly, silly smile, stood on one foot then on t'other and asked this question: "Why, what's the matter with him?"

"Nothing" said I, "Do you want him?"

My man scratched his head, coughed and replied, "I'll have to think about it";--

The next day I sold the horse to a stranger for \$62.50.

Last month we circularized over a half million firms offering a trial order of our standardized #7A addressing label similar to enclosed samples, printed to order on the best stock obtainable for the purpose, breaking strength 24 pounds to the square inch, double gummed with the highest grade of fish glue; and offered to return money to anyone not more than satisfied in every respect. The prices were as follows:

1,000--\$2.00: 3,000--\$5.00: 6,000--
\$7.90: 12,000--\$12.50

102 PROJECT BOOK IN BUSINESS ENGLISH

The returns were fairly slow until 54,000 of our regular customers got the offer; then the deluge! You see they knew horses, we mean gummed labels, and they didn't have to mosie over to Parson's grocery to ask Uncle Bert Bushnell's advice.

It is fair to our regular customers to include them in this offer, and we are glad they had an opportunity to share in a good thing; but--we want 250,000 firms to know what really good gummed labels are like.

So, we are going to repeat the offer, but you must send your check with the order by return mail.

Don't mislay this letter. The check, order blank, and letter must be enclosed to show you are entitled to the price. Right now is a good time to mail it.

Yours very truly,

FENTON LABEL COMPANY.

V

deer Frend/

my boss is mad an Ime afrade ile git fired thats why ime ritin i Swiped this paper outen waste baskit to rite you a leter on/

my boss rote you a leter & when hes dun ritin one he gives it to me and i put in a kard for you to send bak then i lik the leter shut an stik a stamp onto it an male it but my bos is mad you dednt send bak no kard an my boss is sore at me an sez i didnt put no kard in your leter or elts i didnt male your leter/ an ime afrade heel fire me/ thats why ime riting%

my boss sez if bisness men new how
good munsingware is he'd have so meny orders
he cudent make enuff munsingware to fill em
with "they shure are peeches for evrybudy
likes them

& i want you to plese/ rite
to my boss & tell him you got the kard all-
rite an that ime not to blame

plese do it quik for ime in
trubble i need my job
thats why Ime ritin so plese answe by male
an sine the hand or rite a leter so i wont
git fired

from your\$ Trule

Billy

the office boy.

NOTE. — *The letters that follow were written by students in
Business Composition.*

Blank High School.

Mr. Charles Dodge,
Department of Rhetoric,
University of Minnesota.

Dear Sir:

Your interest in all amateur performances
leads me to feel that you will be very
much interested in the play "Robin
Hood and the Three Kings" to be given
by the June graduating class of this
school on May 22 and 23.

The cast of one hundred fifty persons is
being coached by Miss Helen King and
Mr. Fred Crane. Since you know some-
thing of their work, you know that the
production will be worth while.

104 PROJECT BOOK IN BUSINESS ENGLISH

Would you care to mention the play to your dramatic pupils as one worthy of being seen?

The tickets are twenty-five and fifty cents and will be on sale Monday the thirteenth at this school and the Cable Piano Company.

If you would like any more information, we shall be glad to give it to you.

Yours truly,
Robert Wyant
Publicity Manager.

VI

Blank High School.
May 10, 1918.

Mr. C. J. Emery,
Ch. Northern Division of the Red Cross,
Essex Bldg. 10th & Nicollet.

Dear Sir:

Since the entire proceeds from the production of "Robin Hood & the Three Kings," given by the graduation class of Blank High School, will be turned over to the Red Cross, we are asking you to co-operate with us in advertising it.

"Robin Hood & the Three Kings" by Alfred Noyes will be presented on May 22 and 23 by a cast of 150 students carefully selected and trained by Miss Helen King and Mr. Fred Crane. The sale of tickets opens Monday, May 13, at 8 o'clock. All seats are reserved and tickets at 25¢ and 50¢ may be obtained at Blank High School or at the Cable Piano Company at 8th & Nicollet.

Undoubtedly you will have opportunities to advertise this play and help make it even more successful than predictions indicate. Any further information that you desire for advertising purposes, we will gladly supply.

We are sure that you are as interested in the outcome of this play as we are, and hoping that, with your assistance, we may be able to present to the Red Cross a sum that will actually help our cause in the struggle for Democracy, we are

Yours very truly,

VII

BUSINESS SERVICE CLASS

Blank High School

March 5, 1919.

Experience Wanted
In Business Writing:

The Cooking Department assists in the lunch room; the Art Department makes posters; the Typewriting Department does the copying work for the teachers; the Journalism class writes articles for "The Daily." Let us show you what the BUSINESS SERVICE CLASS will do for you.

YOU SAY IT; WE WRITE IT.

If you want a business or advertising letter, give us the facts and we will do the work and emphasize the points which will make it effective. You can help us by letting us help you.

106 PROJECT BOOK IN BUSINESS ENGLISH

SERVICE FOR NOTHING

We successfully advertised "Robin Hood," wrote business letters for the Alumni Get-together, conducted a search for business forms for the Typewriting Department, composed many other miscellaneous business letters. Now let the BUSINESS SERVICE CLASS help you for nothing.

Call on us, or send us the raw material; we return the finished product.

Yours for satisfactory service,

THE BUSINESS SERVICE CLASS.

By-----

VIII

Blank High School,
March 14, 1919.

Mr. A. W. Warner,
General Passenger Agent,
Twin City Rapid Transit Co.,
City.

Dear Sir:

In making out your schedules, you try to accommodate the public. In the morning and evening, extra cars are put on for the working people; after a ball game many extra cars are ready to take the crowd home; and the lines going to the state fair grounds run extra cars during fair week.

Did it ever occur to you that a high school of 2,000 students represents a considerable part of the public? From 7:45 to

8:20 there are about four hundred students and teachers of Blank High who ride on the Cedar Line from Lake St. to 24th St. They generally have to wait thirteen minutes before a car appears. By this time the crowd is too large for one car, but sometimes by much crowding, jamming, and piling, the whole crowd manages to squeeze into the car. In most cases, some must be left behind to wait for the next car. After ten minutes more of "watchful waiting," someone spies a car in the distance. As it nears, the crowd steps into the street, only to discover a short-line car. It seems as if between 7:45 and 8:30 there must be at least two short-line cars. Fifteen minutes later the people are finally squeezed into a car. It may bump and jerk all it wants to, but nobody falls--there isn't room. By the time this last car-load reaches school it is 8:40 --ten minutes late.

To improve conditions, can't you arrange to have a few extra cars on the Cedar Line from 7:45 to 8:20 in the morning?

Respectfully,

(A Student)

IX

March 5, 1919.

You have dreamed
Of having a
Secretary

Haven't you?

We have dreamed of being secretaries for
people's private business or for some
large firm, but we must have the ex-

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perience before this can become a reality. Will you give us the experience?

When you want an attractive, snappy letter written, give us the raw material and let us shape and fit the pieces together. The list below is just to show you that we really are doing a few things.

1. We wrote letters to the alumni for a get-together.
2. We advertised successfully "Robin Hood and the Three Kings."
3. We did canvassing for the Woman's Suffrage Headquarters.
4. We conducted a search for business forms for the typewriting department.

Besides this we have written numerous miscellaneous letters that have gone out to actual people.

When the cooking classes know that what they make is going to be sold for actual money, they are sure to put all their efforts into their work. We aren't selling our work now. We are just asking for real material so that we may have enough experience to be able to demand a reasonable salary when we seek jobs.

Make your dream come true.
Let us be your secretary.

The Business Service Class.

EXERCISES

Find actual examples of:

1. A letter that collected money.
2. The shortest letter that said the most.
3. A form letter that sold goods.
4. A letter with the personal touch.
5. A letter that was destined to go immediately to the wastebasket.

The Correspondence of a High School Student

Before writing any of the following letters determine the appropriate form, tone, length. Study carefully the Form of the business letter in Appendix A. Consider, also, before writing any of the letters, the following:

DON'T!

1. Don't typewrite a signature.
2. Don't omit a first name or an initial in the heading.
3. Don't misspell the name of the person you're writing to.
4. Don't abbreviate, unless you are sure your abbreviation is correct.
5. Don't end your letter with a participial construction. Use a sentence. Example: Don't write, "*Hoping* to hear from you soon," but rather, "*I hope* to hear, etc."
6. Don't capitalize more than the first word of the closing: "Yours truly" is correct, not Yours Truly.
7. Don't "beg to acknowledge;" don't *beg* at all.
8. Don't confuse "kindly" with "please," just because it is the fashion.
9. Don't use "same." "Dear Madam," wrote a veterinary surgeon, "Your dog's ears are now well and *the same* can be called for at any time."
10. Don't say "herewith"; it is a legal phrase.

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11. Don't omit the small words such as *I, a, the*, etc. "In reply would state goods was delivered as per order of June 9," is curt and inelegant.
12. Don't "state"; just "say"; "state" is overworked.
13. Don't waste time saying "Your letter is at hand." The fact that you are replying is evidence of the fact. Refer to the receipt of the letter more skillfully as, "I like the proposal in your letter of November 26."
14. Don't stress "I" in a letter; emphasize "you."

Do!

1. Make every sentence count; telescope those long rambling sentences, two sentences into one, one sentence into a phrase, a phrase into a word.
2. "Get into step" with the person you are writing to; see his point of view; then make a personal appeal.
3. Be tactful rather than antagonistic.
4. Create a feeling of goodwill.
5. Keep out of a rut.

Letters to Write for Practice

Make the facts fit your own experience as nearly as possible.

1. A letter to your principal asking permission to enter school a month late. Assume that you have summer employment which extends over the first month of the term.
2. A letter to a teacher asking for a letter of recommendation.
3. A letter to a street railway company making some legitimate complaint concerning street car service for students, perhaps on such special occasions as a football game.
4. A letter concerning some agreement which circumstances prevent your living up to. It may be to

a clothing store asking for longer time in which to pay for a garment; or it may be to a school society explaining your difficulties in meeting your subscription on time.

5. A letter to any organization for information regarding some topic on which you are to write a report.
6. A letter to a school paper or a city paper in the nature of an open communication.
7. A form letter to students who have subscribed for an Annual but have not claimed it or paid for it. Urge prompt settlement.
8. A report of proceedings in any of your classes or special school performances. Assume you are a newspaper reporter or a secretary.
9. An apology to class or to teacher for some slight offense.
10. An open letter to the school board explaining a student's view of some recent action. It may be that some change in dates of Christmas vacation upsets the plans of those students who work during holidays.
11. An open letter for your bulletin board protesting some recent act of a group of students. Perhaps at some football celebration a few students disgraced the school.
12. A letter introducing a friend of yours to an old schoolmate who attends the same school that the former expects to attend.
13. A letter of resignation from some office of some school organization.
14. A letter ordering class pins for your class.
15. A letter acknowledging the receipt of the pins and expressing satisfaction.
16. A letter from a literary society challenging its rival to a public debate; or from one class challenging another to a spelling match.

17. A letter of thanks to a teacher whose recommendation secured for you a satisfactory position.
18. A letter from the secretary of some school society adjusting some difficulty with a rival society. It may be regarding a member whom both claim to have initiated against the rules of the school.
19. A letter inviting the alumni of your school literary society to a special meeting.
20. Write any other type of business letter you have been called upon as a high school student to write.

Dictate to a classmate any of the above letters your teacher may assign. Before doing so, jot down the items according to some orderly plan. Then phrase the letter extemporaneously.

Criticize the appropriateness and effect of the following letters written by students. Indicate all errors that you find.

A.

Dear Sir:

I am a student at Wayne High School. I have occasion to ride to and from school every day. The car which I take stops on the corner, while our school entrance is situated in the middle of the block. On cold winter mornings I find it a great hardship to walk the half block to school. Central High school has the car stop in front of their entrance, and why can't we?

Yours truly,

B.

Dear Sir:

Have you ever had the occasion to wait on a bitter cold day some five or ten minutes for a car? If so, and I presume you have, I am sure you will agree with me that it isn't exactly pleasant.

Now the Wayne High School accommodates about sixteen hundred students the majority of whom take the street car to and from

school. I, as one of these, appeal to you to make arrangements for the stopping of street cars in front of the door of the Wayne High School. This will save the breathless running of a block in order to prevent tardiness and also the head-over heels rush for a car at the close of school, for during cold weather the pupils wait inside of the building for their car.

Central High School seems to be accommodated in such a way and I am sure that Wayne High ought to be equally provided for.

I hope you will take this matter into consideration.

Yours truly,

C.

Dear Sir:

In voicing the feelings of the Lincoln Avenue Car passengers to Wayne High School, I do not wish you to take any offense in thinking my letter as one of complaint. The Lincoln Avenue Car Service which accommodates the Wayne High students chiefly during the half-hour intervening from 8:00 to 8:30 A.M., has been one of admirable promptitude, and of accommodating facilities. We have had nothing to complain of.

We have heard that the cars the City High students use afford its passengers the privilege of unboarding at the main entrance of the school, which is in the middle of the block. Would you carefully consider giving this very much desired and advantageous opportunity to the Wayne High passengers of your cars at this time of day? The stop would be between twenty-fourth and twenty-fifth streets, on Lincoln Avenue between 8:00 and 8:30 A. M.

It saves time for us, and so far as we can discover, creates no disadvantage to the car service.

Yours truly,

The Letter of Application

While other kinds of letters have been assuming increased responsibility and power in business, the letter of application has shown a marked decline in importance. Supplanted at first by the many forms of standard application blanks that became necessary as hundreds of applicants a day had to be considered, it is now rapidly giving way to the personal interview. For neither the letter of application nor the carefully categorized application blank accomplishes for the employer all that is desired. In an investigation conducted by R. W. Kelley for the "Industrial Management," it was maintained that not more than half of the firms interviewed ever looked up the references given in letters of application, and those who did found the results of their efforts not very valuable. Furthermore, it was asserted that the importance of the record of academic standing, which the youthful graduate includes in his application with so much confidence, was over-estimated by applicants. The greatest factor in determining the choice of a candidate proved to be neither the names given as references nor the record of scholarship.

With these two elements of the letter of application minimized in importance, what is there left in the average letter? Unless a person has the skill to make his letter a "personal interview," his efforts are not worth while. The set, formal letter, "I graduated from — in 1919, I refer you to the following persons for testimony of my reliability, etc.," proves to be either a blind reliance on chance or else a waste of paper and ink. The letter of application may still serve ably as an introduction to an interview and in the exceptional case as an effective means of securing a position; but it is no longer a satisfactory method to be implicitly relied upon.

It is the personal factor in the interview that is the modern determinant. Psychologists who are trained to estimate in a few minutes the mental and physical traits of those inter-

viewed are employed by large companies to accomplish quickly what the old tedious reading of hundreds of letters took hours to do. And even the small employer of to-day prides himself on being something of an astute amateur in business psychology and usually desires to see in person the applicant he is to hire.

EXERCISE

Rewrite the following letter of application. Change the emphasis of the letter, entirely subordinating your facts about your education and references to an idea of larger qualification than is given in the letter. You are to supply the idea. What idea can you put into the letter that will make it seem more purposeful? Can you show your personality in the letter? Does the writer of the letter reveal anything of himself in the letter? Can you write a more vigorous opening sentence and a more compelling closing sentence?

See Appendix A, on "Form of Business Letter."

L. C. Crane, & Co.,
425 West Fifth Street,
City.

Gentlemen:

I am writing to you in reply to an advertisement I saw in Sunday's Tribune for a competent stenographer.

I am seventeen years old and have just graduated from the commercial course at North High School with an average of 89.7, the fourteenth highest in my class. I can typewrite 60 words a minute and my dictation speed is 150 words a minute.

I know something about general office work as I have worked summers with the Blank Company of this city.

I refer you to my summer employer, Mr. J. T. Brown of the company just mentioned, and to two of my teachers at North High School, Miss Florence Knapp, and Mr. John Warren.

Hoping my application will receive favorable consideration, I am,

Yours respectfully,

Criticize the following opening and closing sentences in letters of application:

Opening Sentences

1. Could I be of any assistance to you in the future?
I have always wished that some day I could work in your office.
2. Do you need a stenographer or a bookkeeper in your office?
3. My aim is to become a stenographer or a bookkeeper in an office like yours.
4. Do you realize that you have an influence on my future? Maybe not, but there is a position in your office that means much to me.
5. I am interested in your type of work, and therefore I am writing to inquire whether there is a vacancy in your office force.
6. Having learned that you desire the work of a young girl in your office, I take this opportunity to tender my services.
7. It has occurred to me that in an office as large as yours there might possibly be a demand for stenographers at all times.
8. Last summer while employed by The Progressive Shoe Machinery Co., I shared the straps with a number of young women who were working for you. They all seemed so energetic and happy that I hoped that I might become one of them at some later day.

9. The time comes in most of our lives to write and ask for jobs. This is the purpose of this letter of application.
10. Do you feel that you can use a young stenographer who is very ambitious and energetic? If so, I think that I am just the person you are looking for.

Closing Sentences

1. Hoping that I may possibly be selected for an interview, I remain, —
2. If you can remember me when the time comes, I will be there with everything needed for the position — willingness, energy, and a good personality to back me up.
3. Please write me if this meets your approval.
4. If this interview will be granted, you can call Dial 23782 and inform me.
5. I would appreciate it very much if I could have an interview with you.
6. I hope that you will favor me with a reply in the near future.
7. I hope that you will grant me the privilege of an interview.

Letters of Application to Write

1. Apply for the position referred to in the following advertisement:

Wanted!

A stenographer. One with common sense rather than experience. Tell all about yourself in first letter.

Address, Mr. D. U. Harris, Pres.,
Midland National Bank,
City.

2. Apply for holiday work.
3. Cut out of the daily paper an advertisement that interests you. Answer it.
4. Answer the following advertisement:

Can you fill this position? Large automobile concern wants stenographer who is above the ordinary in intelligence and ability and who is quick and accurate. Only portion of day on stenographic work; remainder of the day spent in other interesting work. Hours good, working conditions pleasant. Give age, nationality, experience, if any, salary expected. Address, 4414 Journal.

5. Apply for a part time position, explaining that you wish to work your way through school.

Looking for a Position — The Personal Interview

"Looking for a job? Don't. Try offering one." This advice was given in *The Ladies' Home Journal*, September, 1917, to the many luckless ones who go job-hunting without a definite plan. Business waits for those who can prove, either by letter or interview, that their talents play into the purpose of the employer.

"Is there any chance of getting a job?" timidly asks the average applicant.

"What kind of a job?"

"Anything at all." And another futile interview ends for the discouraged applicant as she utters these tell-tale words. For "Anything at all" usually means "not much in particular."

The story is told in the same article of a college girl who went to a publishing house in New York. When asked what kind of a job she wanted, she said, "Anything at all, particularly if it is literary. I know some French and I have had some literary training." Her vague reply brought the interview to an abrupt close.

After many more discouraging applications she decided that she would like to work for one publishing house in particular. She spent days studying its catalogues. She learned what the firm aimed to do and how best her talents supported that aim. She saw just where her little knowledge of French would qualify her to work as stenographer in this department and how her literary training might help her to work up to that department. "They didn't give her a job; she took it."

This definiteness should be the first aim of the interview. The applicant must at all times assume the offensive with a thorough and confident knowledge of the services he has to sell if he would get the position he wants, and not merely fall into the first position that yawns for any person that happens along. It is futile to rely solely upon one's ability to answer intelligently such questions as "How old are you? What school are you a graduate of?" And yet how many students do more than answer *yes* or *no*; name *this* school or *that* firm, *this* reference or *that* telephone number. There is nothing positive in such simple answering. If any consideration is given such blank interviews at all, it is because there is a shortage of applicants and the position is either an inferior one or will be a temporary one. An employer usually starts asking questions not because he wishes to carry the burden of catechist, but because he hopes thus to start the applicant to talking about himself. The employer may talk about business or religion or politics in order to draw the applicant out. There are certain well-known facts that he wishes to establish and while his methods of ascertaining them may vary, his aims are usually the same. Sooner or later, directly or indirectly, you must disclose to him:

1. Your willingness and eagerness to work.
2. Your knowledge or capacity to learn.
3. Your initiative and activity.
4. Your ambition to improve and rise.
5. Your disposition under disagreeable conditions.

6. Your stability.
7. Your past experience and your ability to profit by it.
8. Your likes and dislikes and their significance.
9. Your personal power and magnetism.

He is interested in the facts of your life only as they give him knowledge of these qualities or variations of them. To be content, then, with a bare rehearsal of your education and your experience is to miss the opportunities that your interview affords.

EXERCISES

1. Read Blackford and Newcomb's "The Job, the Man, the Boss." Note the principles of character analysis and try to practise them in a small way upon your friends.
2. Apply in person, in a staged interview which your teacher will arrange, for a position that you would like to fill and that your actual qualifications would justify you in applying for. Let your aim be to impress the teacher or any one else whom the teacher may get to assist her, with your personal attractions as well as your record in school so that she may the better assist you, by a more favorable recommendation, in getting an actual position after graduation.
3. In an arranged interview make an easy, natural, pleasing entrance, not too deferential, nor yet too bold. Let the interview go no farther than the introduction of yourself and the statement of your mission. Make your whole manner speak; your carriage, gestures, tone, expression.
4. Accept a refusal of a position so gracefully that the employer is moved to reconsider in your favor.
5. Overcome by winning argument some prejudice of the employer, your lack of experience, for example.

6. In a way that you decide will be in your favor, meet an employer's hobbies: "I insist upon my employees being on the minute"; "I insist upon complete accuracy"; "Are you willing to work overtime?" "Are you willing to begin at the bottom?" Maintain your own self-respect at the same time that you seek to impress the employer. Decide first in your mind what attitude a self-respecting person maintains.
7. Refuse in a dignified manner an offer which you think you are justified in refusing from the point of view that you are entitled to a better offer.
8. Answer an advertisement over the telephone. Remember that in this case the voice, the expression, and the thought conveyed have to do double work for you. Cut out an actual advertisement from the paper to reply to.
9. A man once started his letter of application, "I was fired from my last job." Perhaps he figured that his reader would be so startled by this confession that he would read the rest of the letter, and perhaps the man also counted upon making an impression through his recklessness. At any rate he had a reason. Without being freakish, aim to secure attention in a letter or an interview in some such novel manner. Have a reason behind your opening based upon some analysis of human nature and the situation you are attempting to handle.

NOTE. — *The interviews might be in the nature of an amateur clinic. The class should make comments and suggestions and the interviews should be repeated until those taking part have acquired enough skill to make the interviews seem worth while. The first attempts will often tend toward silliness, giggling, and self-consciousness; but once the first embarrassment has worn off, students will carry through the scenes with excellent spirit.*

Merely the aims to be pursued in the interviews have been suggested. Students and teacher may supply the situations.

The Personal Letter

The Personal Touch

"Consideration of the daily mail, frequently burdened as it is with business circulars, 'follow-up' letters and smart devices that in time tend to defeat themselves, has suggested a limitation of the volume of 'business correspondence.' Comfortable offices, numerous stenographers, duplicating machines and other devices tempt the solicitor of business by letter and circular to prolixity and useless expenditure. The machinery is so easy to work that the temptation is strong to overwork it. The returns are not in proportion to the expenditure.

"One sometimes regrets that the personal letter writing of other days has gone out of vogue and has been succeeded by a hard, unattractive and machine-made writing. To these old personal letters we owe much delightful literature and bits of knowledge that have proved to be of historical importance, while many a shaft of light has been thrown on what would otherwise be obscure.

"The collected letters of Dr. Johnson, of Horace Walpole, of Edward Fitzgerald, and of Emerson and Carlyle make delightful books to turn to in hours of leisure and many a reader finds distraction for a moment of sorrow or disappointment in finding that other and more noteworthy persons have been in the same predicament.

"Conservation in the matter of personal letter writing will be urged by no one.

The more frequent use of a vehicle so easy and pleasant as the friendly pen seems, in fact, most desirable. There is a story of a newspaper which had a valued correspondent who, after writing his 'article,' sat down and told the editor in a personal letter, crisp, sparkling and to the point, what

he had been writing about. The editor threw away the article and printed the letter. The writer of the letter had for the moment forgotten to be stilted and professional; hence he produced something really valuable and worth reading." — *The Minneapolis Tribune*, January 1, 1918.

THEME TOPICS ON LETTER WRITING

(To be assigned for investigation)

1. The lost art of letter writing.
2. Letter writing of the 18th century.
3. Famous letters.
4. The new impetus given letter writing by the war.
5. Letters of:
Robert Louis Stevenson.
Charles Lamb.

Letters to write

1. A letter to the class after vacation.
2. A letter to an acquaintance you made on a railroad train.
3. A letter introducing one friend to another friend.
4. A letter home.

CHAPTER VI

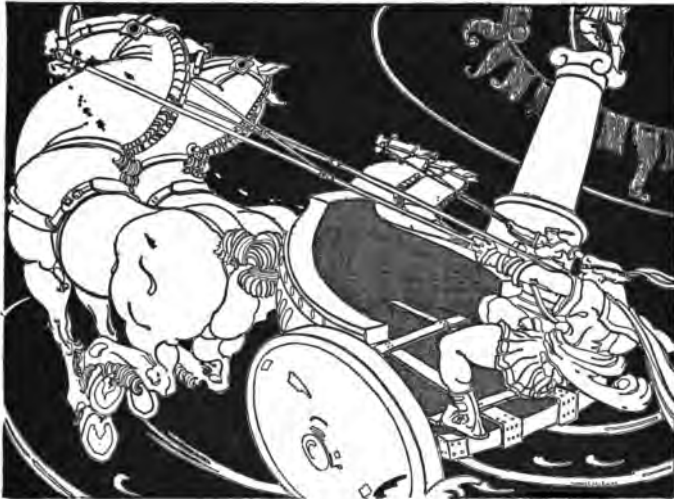
ADVERTISING AND SALESMANSHIP

A variety of new talents has been brought into business through the rapid extension of advertising into new phases and activities. Bill boards, once dubbed a menace by such art critics as G. Lowes Dickenson, are now exhibiting the pictures of Maxfield Parrish, George Montgomery Flagg, and other recognized artists. Art has invaded business through advertising.

Business men who once scorned a liberal education are brushing up on their Shakespeare, searching the dictionaries of synonyms, twisting their smatterings of French and Latin into advertising names, and re-reading Scott and Plutarch for new advertising suggestions. The American Telephone and Telegraph Company uses the hero of Scott's "Lady of the Lake" in its advertisement, "The Instant Summons." Roderick Dhu used to summon his Highland warriors by whistling. The advertisement compares this whistled summons to the electric summons of to-day by which the commander and chief of our army may also gather his warriors together on the instant.

The Johns Manville Asbestos Company uses the picture of Charlemagne's magic table cloth which was flung into the fire and withdrawn unburned for an advertisement of its asbestos. The Clark Equipment Company in its advertisements of Clark axles represents power-controlled power by an allusion to the old Roman charioteer mastering his horses. We find Cleopatra advertising Palm Olive soap, Omar, cigarettes, and Hercules, smokeless gun powder. History and Literature have invaded business.

An even more significant broadening of business through advertising has been felt during the war. Luring the public into the market by art and wit has always been



JAMES CADY EWELL

POWER-CONTROLLED POWER

—lives in every shaft, bolt and gear of Clark Axles. Their masterful stamina laughs at road shocks and the brutal side thrusts of sharp corners.

common. But teaching by poster has been comparatively recent.

A concerted national effort to teach public welfare by picture has invited business to enter the field of propaganda advertising also. Business has helped teach thrift, diet, health, charity, sanitation, and patriotism by poster. At the same time that it has advertised new products it has spread these lessons by means of slogans and pictures.

Thrift was linked with nut margarine, sanitation with Benetol, patriotism with hard coal.

Through advertising we have introduced into Business the artistic, the literary, the historic, the philosophic and the domestic. And more and more has this new field of business demonstrated a business man's need of a wide vocabulary, a fertile imagination and a range of literary background. In no other phase of business is there such a challenge to wit and imagination as in advertising.

EXERCISES

1. See whether "Who's Who" gives any information concerning the three men mentioned in the first paragraph. Is "Who's Who" a useful reference book?
2. What is meant by "liberal education in paragraph 2; "propaganda" in paragraph 3; by "philosophic" in paragraph 4.
3. Bring to class examples of the following:
 - (a) Teaching thrift by poster.
 - (b) Teaching sanitation by poster.
 - (c) Teaching patriotism by poster.
 - (d) Teaching health by poster.
4. Are these examples government, state, or community propaganda; or are they commercial advertising adopting the same methods?
5. What is your opinion of this method of commercial advertising?
6. Bring to class examples of:
 - (a) A literary character or allusion in an advertisement.
 - (b) A poster of artistic as well as advertising merit.
 - (c) A philosophic discussion in an advertisement.

The Psychology of Advertising

A Los Angeles club woman who responded to an advertising questionnaire sent out by the woman's advertising club

of that city made a significant answer to the query, "Do you read the Poster Boards?" "Yes, in spite of myself," was her answer. (The *Poster*, December, 1918.)

Two soldiers were digging trenches. One asked the other whether he remembered the big poster back home saying: "Enlist and see the World."

"Yes," replied his companion. "Why?"

"Well, I didn't know we had to dig clear through it to the other side to see it." (The *Poster*, December, 1918.)

These two stories illustrate graphically what is meant by the *psychology of advertising*. The "in spite of herself" in the first story tells the tale. It is the object of the advertiser to do just that; to interest the public in spite of itself, to appeal subconsciously day after day until his appeal has fastened itself upon the public mind. A tactless salesman is regarded as a common nuisance. Advertising is a silent salesman who may give his message without offense.

The second story makes plain how the soldier happened to enlist. The man who coined that expression "Enlist and see the world" knew what appeal would make men join the army. He knew how human nature reacted to certain suggestions.

The Psychology of Advertising is the ability to understand the effect of display upon the public mind. To know what will appeal in spite of peoples' wills to the contrary; to understand how to make folks act in spite of themselves, this is the psychological aspect of advertising. Psychology is the science of the mind; the psychology of advertising is the science of the public's mind

Repetition in Advertising

The advertising psychologist knows how repetition affects the public mind.

"Constant repetition teaches a school boy his multiplication table so that he remembers it to his dying day, without having to brush up on it at any time.

It teaches the melody of a popular song so that people hum it without thinking.

It forms habits to which all humans are subject.

And there you have the secret of poster advertising. Day after day crowds pass a certain spot and each time they pass they see a poster display with its brief message.

A glance suffices. Often times they read the message mechanically as the school boy recites his lesson. But just as this boy thinks of his table when he wants to solve a problem, so do these people think of that oft repeated message and act upon it when they need a product of the kind advertised.

For repetition carries conviction. It has a way of making a man believe that he already knows the value of a product even before he buys it.

And that's what you are seeking in advertising. You want a letter of introduction for your product to the people who have never bought it. You also wish to hold the interest of those who have.

You want to hammer home to as many people as possible that your product is the best they can buy. The process is like driving a nail. The first blow starts it, but it is repeated blows that put it snugly home.

Poster advertising delivers these blows upon the sense of everybody every day. Its message is brief, but is shown in colors that attract the eye. And it repeats and repeats and repeats."

— From "*Brochure*," by Walker & Co., Detroit.

Advertising Appeals to our Instincts

There are deep rooted instincts in the human being. There is a racial habit of curiosity in all animals. Man instinctively desires to solve a mystery and settle a dispute. Consequently we find advertisers taking hold of this human tendency and using it for their own ends. We are all familiar with the mystery poster, the much over-worked question mark. These are obvious baits to our curiosity. There are

many more subtle ways of teasing us into speculation. Some time ago, there appeared in a street car a picture of a bull dog pulling a rope. For weeks the street car riding public was tantalized by such questions "Ask the chief of police; he knows." "Ask your neighbor; he knows." There was much genial speculation as to what political party the dog was "pulling for." Few, I dare say, guessed that the dog was pulling for Kimball's Shoes and that the chief of police wore Kimball's Shoes.

Another human trait to which advertisers are fond of appealing is the almost universal desire to get something for nothing. The most useless souvenirs have lured the public into buying an almost equally worthless article. Paper weights, blotters, pencils, trinkets of all sorts and descriptions if "thrown in," tempt the public to buy. The most recent and novel trinket I have seen is a fountain pen or pencil clip given as an advertisement. A blue and white button at the top of the clip bears a shock of grain and the name of a company which manufactures breakfast food. The average mind is not quick to analyze the apparent generosity of the company. It accepts the gift and one never, according to the old adage, "looks a gift horse in the mouth."

Advertisers constantly appeal also to our primitive love of color. All the brilliant hues that are used to hypnotize a savage or to stir a bull at a bull-fight are tried on the public with the same predestined results of charming or agitating or soothing or contrasting. The advertiser understands to a nicety the power of colors over the public.

EXERCISES

Find examples of the following:

1. Consult the index of any of the books on Advertising listed in the bibliography of Chapter 7, under "Advertising" and read chapters on "Color in Advertising."

2. Effective repetition in advertising.
3. Clever premiums offered as inducements.
4. Clever rhymes or ballads in advertising.
5. A clever mystery advertisement.
6. An advertisement that uses a story to hold attention.

As long as men have talked at all, they have sung their adventures in ballad. And as long as men have related their experiences at all, they have woven them into stories to tell by the firelight. Deep seated in the modern man is love of rhyme and the tale. What is more natural in an advertiser's efforts to lure the public than to hark back to our traditional love of song and story? The bill-boards try to do just that; to tell us a story, or sing us a rhyme that we can catch after one reading.

It is the intricate application of these old truths about ourselves that the advertiser understands so well and labels the "Psychology of Advertising."

Coinage of Words

One of the very persistent contributors to our ever expanding English vocabulary is Advertising. Every advertising agency is literally a word factory which takes words from any other language, dead or alive, and compounds them with skill. It puts them together with the hope that they will cling to the memory of those who read them the first time. Often we find that these advertising labels are finally taken into the English language. *Kodak* is a familiar example. *Kodak* was once a mere trade name. If we look in the English dictionary, we find such words as *aluminum*, *barometer*, *camera*, *tuxedo*, — all names devised to advertise a product. But they were eventually admitted into the language. Such words as *crisco*, *jello*, *karo*, *nabisco*, *oleo*, *pebeco*, *thermos*, *sapolio*, *prestolite*, *antiskid* are other names for products coined by advertisers — although not yet admitted into the rank of real words.



PA-KO
TRADE MARK

THIS SIGN IS YOUR GUIDE TO
GOOD PHOTO FINISHING SERVICE

Photographic Appliances Corp'n
116 So. Fourth St. :: Minneapolis

AN EXAMPLE OF A HUMOROUS ADVERTISEMENT

A deal of ingenuity is put into the coining of trade names. Men ransack the dictionaries of all languages for new combinations of syllables, new sounds that will please or fascinate by rhythmic excellence. There is no limitation to ways and means employed by advertisers. *Nabisco* was formed by taking the first part of each of the three words *National Biscuit Company*.

Perhaps a more common method of coining words is that of combining the words of a sentence or phrase into a single word. Such trade names as *Uneeda*, *Takhoma*, *Serv-us* are cases in point. Sometimes it is the name of the inventor which identifies the product, —



THE DIAMOND EGG CARRIER

such as Goodyear tires, and the Edison lights. Sometimes the trade name gives away the secret of the invention as in the *Diamond Egg Carrier*. The diamond-shaped compartments protect the egg by diverting the pressure from the egg. Sometimes the trade name is a figure of speech, a comparison, a description — as in *Catspaw* heels. There are almost as many methods of linking ideas and sounds together for trade names as there are trade names themselves.

EXERCISES

1. Think up a good name for your class, advertising its ability to do business writing for the school. Imitate any of the methods suggested above or invent one of your own.
2. Suggest a picturesque name for any school club you belong to.

The Slogan

A slogan originally meant a call used in battle, a rallying cry. During the war we felt very deeply the stimulating



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effect of the slogan, the "Give your share" "Do your bit." But commerce before the war had adopted the slogan as a "rallying cry" also. It had its "Let Hartman Feather your Nest," "Eventually, why not now," "Say it with Flowers." We all recognize almost immediately the product



advertised by "From contented cows," "It Floats," "His Master's Voice," "A Skin You Love to Touch," and "Time to Retire." Such expressive phrases are almost equivalent to trade names.

EXERCISES

1. Find other expressive slogans from Trade literature.
2. Try this experiment: What picture or trade mark or trade name first occurs to you when you read the names of the following articles?

Oatmeal
Soap
Chocolate
Collars

Tobacco
Condensed milk
Underwear
Satin

Powder
Salad dressing
Bread
Hosiery

What does this experiment teach about Advertising?

3. Write a theme on any of the following:

- (a) An advertisement that sold me goods.
- (b) An article that lives up to its advertisement.
- (c) A slogan that brings trade.
- (d) A trade name that sticks in the memory.

Facts about Advertising worth Finding Out

I. Cost:

1. What does a full page for one number of the following magazines cost the advertisers: the *Cosmopolitan*, the *Saturday Evening Post*, the *Atlantic Monthly*, the *North American Review*?

NOTE.—Write to the advertising department for information.
Explain the differences in cost.

2. What are the advertising rates of your daily paper?
3. What is the space rate of your street car advertising?
4. What are bill-board rates in your city?
5. Find out how much certain companies allot to advertising funds in a year.

II. Returns of Advertising:

1. What are the methods by which returns from various advertisements are checked up by advertisers? See Calkens and Holden, "Modern Advertising" chapter on "Mathematics of Advertising" for suggestions.
2. Find examples of great profits following an advertising campaign.
3. Get the experience of some retailer as to results achieved by some advertising device. For example, a window display used by your grocer.

What impression does the information you have just gathered make upon you? What conclusions do you draw regarding the scope, importance, power, expense of advertising?

PROBLEMS IN ADVERTISING

Teaching the Student Public

The following suggestions offer opportunities for effective propaganda advertising within your high school or community.

Within your high school:

1. A clean-up week.
2. A Better English Crusade.
3. Join the Boy Scouts!
4. Read more!
5. A campaign against class room dishonesty.

Suggestion for 5: Write a story modeled after the story of "Faust." Parallel the idea of selling one's soul.

Within your community:

1. Cleaning up of vacant lots and alleys.
2. Keeping crossings clean.
3. Removing unsightly bill-boards.
4. Getting waste paper cans placed in residence districts.
5. Keeping walks, fences, and buildings free from chalk writing and pictures.
6. Campaign against walking across lawns, pulling flowers, writing on walks.
7. Protection of private property against damage.
8. Keeping fresh water in the yards for birds and dogs during the summer.

Suggestions

1. Recall and put in outline form the special features in any of the following advertising campaigns:
 - (a) The war chest campaign.
 - (b) A Liberty Loan Drive.
 - (c) Better Health Crusade.
 - (d) Red Cross Campaign.

- (e) "Go to church" movement.
- (f) "Build your own home" movement.

These may serve as suggestions for parallel treatment in your own advertising problem.

2. Choose an appropriate and compelling title for your campaign.
3. In your own high school, what chances are there for advertising by:
 - (a) Newspapers — Have you a school paper?
 - (b) Bill-boards — What can you substitute?
 - (c) Parades — Are they feasible?
 - (d) Form letters — Have you mimeographing facilities?
 - (e) "Four minute men" — Have you a public speaking class?
 - (f) Tags, leaflets, special bulletins — Are these practical?
4. In tackling your problems consider:
 - (a) The number of days over which your campaign is to extend.
 - (b) Student human nature.
 - (c) The advertising principles discussed in preceding pages.
5. Consult the "Reader's Guide" for material on Clean-up Campaigns in cities, for articles on the Better Health Crusade or Better English Drive in schools in the United States. Use any of the suggestions you get, being sure to acknowledge your debt by an exact reference to the article which helped you.

The Importance of Words in Advertising

A glance at the advertising section of any modern newspaper will convince one of the growing importance attached to individual words and phrases in advertisements. The following quotations illustrate this new effort toward effective and picturesque diction:

Gift Thoughts

A dainty blouse made from indestruct-
able pure silk crepe in a myriad of
charmingly blended colors.

A beautiful petticoat whose flounce
is a riot of gorgeous colorings.

A pair of pettibockers of wonderful
heavy silk jersey in suit shades.

What could be more welcome than
one of these practical gifts at Christ-
mas time.

Our selection of Gift Blouses and
Petticoats is now complete and a won-
derful assortment awaits your inspec-
tion. Prices

\$4.95 to \$20

NEWSY NOTES ABOUT THESE DRESSES

SILVER Tinsel, like spun frost, is lovely with delicate Net and Tulle frills—

DATTON 2nd Floor.

A Frock effective for afternoon, very new and not a bit like anything your friends have—A provocative little fluffy affair—A gown of elegance for dinner or evening? You'll find any number of becoming ones at each price.

Rich of fabric and tone, sumptuous in fur adornment, or brilliant in touches of metallic cloths are the lovely new Dinner Hats shown at Donaldson's!

And equally charming, the youthful Hats for the Danse, with their bewitching lace or marine brims, their crowns and bandings of metallic cloths, their artistic adornment.

RICH NEW SILKS

An inspiration for designers are these new silks now being offered in this sale. Novelty weaves and artistic colorings play a most prominent part. From the glittering lengths of fancy silks, to the soft chiffon velvets, the lovely printed georgette crepes, the gleaming satina and tailored wool poplins, here is complete index to Fashion's Silks for Winter.

THE very latest dress hats—those designed for afternoon and restaurant wear are small and medium sized—a welcome innovation for the woman who dances—and are interpreted by filmy maline, and the finest of metallic laces and cloth of gold.

A *maline brim* that rolls sweepingly from the face is attached to its satin crown under the gayest of orange bows, \$25.

Taupe Maline and gold lace have conspired to produce a fetching turban that reveals one's coiffure perfectly. A wonderful French blue rose is set at a daring angle, \$27.50.

A group of fur and metallic cloth hats is also shown. These include the becoming saucer brim, tam and turban shapes that are wind-defying and ever so youthful in appearance. Prices range upwards from \$25.

THE HAT SHOP—SECOND FLOOR

QUESTIONS

1. Analyze the effectiveness of the underlined words.
Pick out those words that:
 - (a) suggest vivid pictures
 - (b) make a figure of speech
 - (c) stir the senses.

2. In No. 3 what does "provocative" mean as used here? Is it a good word to use?
3. What verbs in these advertisements are descriptive?
4. How would you characterize the choice of words in No. 4?

EXERCISES

1. Visit a fabric department in any drygoods store and then think up a sentence to be used for advertising purposes describing vividly the beauty and worth of velvets, chiffons, satins etc. Use figures of speech where possible. Make your verbs as well as your adjectives and adverbs assist you in describing.
2. Cut out of newspapers, advertisements that illustrate effective choice of words. Note the diction of the Diamond Crystal Salt advertisements on pages 142 and 143.
3. Write descriptive sentences advertising any of the following kinds of merchandise. In each case appeal to the imagination. Emphasize significant details concerning the article, the convenience, comfort, luxury, beauty, etc. Be concrete.

- | | |
|----------------------|---------------------|
| (a) tools | (f) stationery |
| (b) house paint | (g) toys |
| (c) fresh vegetables | (h) camping outfits |
| (d) furniture | (i) sporting goods |
| (e) hats | (j) home baking |

NOTE. — *Choose any single article under the class named.*

Every now and then there appears at appropriate times of the season, or at times propitious for the business of the concern, special advertising of some single article. The following headline illustrates this idea.

"SLIPPERS"

For All the Family



ASK FOR
DIAMOND
CRYSTAL

White as the fleecy crest of clouds by
moonlight. Pure as the distant air
they drift in. Feathery fine in tex-
ture. That is Diamond Crystal
Shaker Salt. Always flows freely.
Imparts a rare delicacy to all food
flavors. Sanitary package; easily
opened cap. Ask for

Diamond Crystal Shaker Salt

Interesting booklet, "One Hundred and One Uses for Salt," on request
DIAMOND CRYSTAL SALT CO., SAINT CLAIR, MICHIGAN
Since 1887, Makers of DIAMOND CRYSTAL "The Salt that's off Salt"
In sanitary boxes or casks—for table and cooking use



White as fresh-fallen snow. Finer than the tiniest flakes. Pure as country air. Free-flowing and delicate in flavor. That is Diamond Crystal Shaker Salt. The appetite's whet at mealtime. Sanitary package; easily opened cap. Request —

Diamond Crystal Shaker Salt

Interesting booklet "One Hundred and One Uses for Salt," on request
DIAMOND CRYSTAL SALT CO., SAINT CLAIR, MICHIGAN
Since 1887, Makers of "The Salt That's off Salt"

PICTURESQUE DICTION IN ADVERTISING

This advertisement of slippers was effective for the very reason of its unity. Slippers for every member of the family were described in detail. The writer of the advertisement wrote a veritable little essay on "The Comfort of Slippers."

EXERCISES

1. Taking this idea, write a Christmas advertisement for the slipper department of some shoe store. Perhaps a visit to a shoe store will remind you of the varieties of slippers there are for men, women, and children. Describe each one making special appeal to those who would be interested.
2. Try a similar method of advertising:
 - (a) Rubbers for the whole family.
 - (b) Flowers for all occasions.
 - (c) Bedding for all the family.
 - (d) Candy for gifts.
 - (e) Stationery for all occasions.

NOTE. — *Create an atmosphere which is appropriate. Look for similar advertising in newspapers; imitate but do not copy. Be concrete.*

Winning by story

The following advertisement occurred in the *Literary Digest* of December 1, 1917.

Is the title alluring?

Is the opening narrative interesting?

Is the end of the advertisement effective?

Imitate this method of advertising in any of the assignments that follow.

A SUGGESTION TO CONGRESS

We were sitting in the smoking compartment of a Pullman, hitched to a broken-down engine that was jerking its

way along the uneven tracks that paralleled the St. Croix River. I had just been up the Grand Lake Streams for a few weeks' fishing, and as the engine labored along I half closed my eyes and dreamily played a monster trout on a gossamer line. Just as I was about to land my catch, the chap opposite me remarked, in the same matter of fact tone in which he might have said good evening, "How can they do it for sixty cents?" He seemed perfectly sane, so my first impulse to plead an engagement developed into the conventional "I beg your pardon?" He continued: "When those first two books came — just think — a 350 page copy of 'Thus Spake Zarathustra' — I had tried for months to get that last work of kultur, and a volume of the finest collection of 13 de Maupassant stories I have ever seen. Unabridged, good paper, fine, large print, I felt I had cheated the publishers." He paused for breath, and before he could resume, I had opened my bag and fished out two charming limp croftleather volumes, "The Way of All Flesh" and "The Mayor of Casterbridge," with Joyce Kilmer's introduction. I knew by this time that he was talking of the Modern Library.

Just then the crazy engine grunted and pulled up at Machias, where Preston told some lumberjacks the yarn about Isaac Newton cutting a big hole and a small hole in the side of his barn, so that both his big cat and her kittens could get through. We could still hear their appreciative guffaws as I started to tell Preston a lot about the Modern Library that he didn't know. He let his pipe go out several times when I told him that Clifford Smyth, literary editor of the *New York Times*, said: "If real merit in typography, binding, convenience, and — best of all — subject matter, counts for anything, these books are certainly deserving of a fine measure of success. They fill a need that is not quite covered, so far as I have observed, by any other publication in the field just now." I waxed eloquent and explained that many people thought the fine introductions, by such

men as Padraic Colum, Alexander Harvey, Lafcadio Hearn, etc., were alone worth the sixty cents. I explained that the Modern Library included books that had never been published in this country before, such as "Married" and "A Miracle of St. Antony"; that it bought from other publishers the right to reprint such worth while books of contemporaneous interest as Wells' "War in the Air," Chesterton's "The Man Who Was Thursday," Schnitzler's play, etc. "Best Sellers don't mean entrée to the Modern Library," I said, "though the 'Best Russian Stories,' 'Way of All Flesh,' 'Dorian Gray' and several others have been reprinted several times in this series."

"Do you realize," said Preston, "that those fellows are doing something big? Only one or two foreign publishers have attempted anything as fine as that Modern Library."

"That's just what Mencken of the *Smart Set*, Kerfoot of *Life*, and all the other critics are saying," I answered. "Clarence Day says, in this month's *Metropolitan*: 'They are not only books you ought to have, but books you want to have.' People are learning that these books, by the greatest thinkers and writers of our time, are more delightful and engrossing reading than the junk they ordinarily read. There isn't a book in the Modern Library that a man with any pretension to culture and education would not be interested in. In fact, the *New York Mail* said that in these times people are sick of cheap stuff and that there is no book in the Modern Library that a civilized man would not be proud to have in his library. Then, too, that limp croftleather binding, with gold monogram and stamping, is one of the most artistic bindings I have ever seen. The books are ideal for Christmas gifts. I am advising all my friends to send their orders at once."

"Great heavens, man," Preston exclaimed, "I'm a Modern Library fan myself, but they ought to have you on the payroll."

"Well to tell you the truth, they have," I replied, with

somewhat of a sheepish grin. "In fact, I'm one of the publishers of it. I wouldn't have started talking about it if you hadn't wound me up, so you'll have to excuse me, and —"

"Excuse you, nothing! There ought to be an act of Congress obliging everyone to read the Modern Library. And I'll call it square if you give me one of your new lists and have breakfast at the Parker House with me in the morning." (The list was appended in the original advertisement.)

EXERCISES

Imitate this method of advertising in your choice of the following:

- (a) Advertising Night School.
- (b) A course in Millinery.
- (c) A recipe book.
- (d) An electric apparatus.

The following opening sentences might offer helpful suggestions.

For (a). — Yesterday she was one of New York's thousands of working girls caught in the daily grind of a monotonous job. To-day she is an independent business woman, happy and prosperous.

For (b). — Mary put on her worn velvet toque with a jerk, made a sour face at her image in the glass and went off to work, with a groan. "I don't see why I can't look like other folks," she muttered to herself.

For (c). — A bit of blue gingham lay prostrate on the davenport. A strong odor of burnt sugar filled the room.

For (d). — "Blue Monday's here again," sighed Mrs. Andrews, "Just look at that basket of clothes."

Fables in Advertising

The merit of a product may be advertised by fable. The following fable entitled "Values," by Walt Mason, appeared in the trade magazine, *The Forge*, February, 1919.

VALUES

Old Hiram Hucksmith makes and sells green wagons with red wheels; and merry as a string of bells in his old age he feels. For over all the countryside his wagons have their fame, and Hiram sees, with wholesome pride, the prestige of his name.

He always tells his men: "By jings, my output must be good! Don't ever use dishonest things — no wormy steel or wood; use nothing but the choicest oak, use silver mounted tacks, and every hub and every spoke must be as sound as wax. I want the men who buy my carts to advertise them well; I do not wish to break the hearts of folks to whom I sell."

The farmers bought those wagons green, with wheels of sparkling red, and worked them up and down, I ween, and of them often said: "You cannot bust or wear them out, and if you'd break their holt, you'd have to have a waterspout or full-sized thunderbolt. The way they hang together's strange, they ought to break but won't; most earthly things decay or change, but these blamed wagons don't."

Old Hiram's heart with rapture thrilled, to hear that sort of stuff; he worked and worked but couldn't build his wagons fast enough. And now he lives on Easy Street, most honored of all men who toddle down our village street, and then back up again.

Old Jabez Jenkins long has made blue wagons with pink spokes, and once he had a goodly trade among the farmer folks. With pride his bosom did not swell; he knew not to aspire; to get up wagons that would sell — that was his one desire. And so he made his wheels of pine, where rosewood should have been, and counted on the painting fine, to hide the faults within.

And often when this sad old top was toiling in his shed, a customer would seek his shop and deftly punch his head. Wherever Jenkins' wagons went, disaster with them flew; the tires came off, the axles bent, the kingbolts broke in two. You'd see the farmers standing guard above their ruined loads, and stringing language by the yard that fairly scorched the roads.

This Jenkins now is old and worn; his business is decayed; and he can only sit and mourn o'er dizzy breaks he made. Old Hiram's plan should suit all men who climb Trade's rugged hill. Give value for the shining coin you put into your till.

— Walt Mason. *The Forge Magazine*, February, 1919.

EXERCISE

Imitate this method of advertising in an original fable on any of the following articles:

- (a) Two kinds of baking powder.
- (b) Two kinds of soap.
- (c) Any other products you think of.

Dramatic Advertising

Choose one of the following suggestions and write a one act play which might be used to introduce to the public the method or article named.

1. Jane goes to the attic to get her mother's wedding dress that she is to wear at her own wedding. The dress smells so strongly of moth balls that she hangs it out to air. The dress is blown from the line by sudden wind and falls into a puddle. It is apparently ruined for the approaching occasion.

Advertise a dry cleaning method. Make particular use of details.

2. Miss Brown wastes precious time trying to figure correctly. Her employer one day calls for a statement which is not ready. He has just expressed indignation, as a salesman of the Dalton Adding machine enters.

Advertise the Adding machine.

3. Take a simple plot to advertise some well-known articles or devices and work it into an animated cartoon advertisement to be used on the movie screen.
4. Using cut-out pictures of well-known advertisements for illustrations, write a simple play on the title, "It Pays to Advertise." Model your play after the play by that title already written.

The following playlet written by a senior illustrates what students can do. Perhaps you have a dramatic class

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in your school that will present one of your best plays before the school. This one was produced by such a class. Note the different ways in which Nervine is suggested throughout the play. Criticize the play in any way that will assist you to construct better plots and effect cleverer advertising.

SHE FORGOT; THEREBY HANGS A TALE

A One-Act Play

Advertising Dr. Miles' Nervine

CAST

MRS. SMITH.

MRS. BROWN, a neighbor.

The Reverend MR. JONES.

A DRUGGIST, the villain.

DIRECTIONS FOR STAGE

SCENE I. *In front of the curtain.*

SCENE II. *Living-room in the Smith home. One half of the room is in order and the other half is in great confusion. A white chalk line separates the two parts. At one side of the room stands a ladder against the wall near a picture. Cleaning apparatus, dust cloths, etc. On the top of the ladder is a bottle of Nervine. Mrs. Smith No. I lies sleeping on a couch. A second Mrs. Smith does the acting in the scene while Mrs. Smith No. I continues to sleep.*

SCENE I

(Enter Mrs. Smith and Mrs. Brown from opposite sides of the stage. They meet in center and converse. Both have numerous packages.)

MRS. SMITH. How-do-you-do, Mrs. Brown. How are you and the family?

MRS. BROWN. Very well, thank you. And you?

MRS. SMITH. I'm just worn to a frazzle, honestly, Mrs. Brown. I'm house cleaning and what do you think? Reverend Jones called to-day and asked me to make a chicken pie for the church supper next Friday. I was right in the midst of cleaning when he came. I had a towel around my head and I looked just dreadful. I don't

know what I'll do. The butcher didn't think he would have a chicken when I stopped there just now (*sighs wearily*). How do you get along with your sugar allowance? I'm having just an awful time, I declare to goodness I am. I have got my last two pounds for the month and here it is only the twentieth. I suppose if I get an extra two pounds the Red Cross will get after me. Oh, dear, it's enough to drive a person insane. I worry so much that I can't sleep. And if I do, I have the most terrible dreams.

MRS. BROWN. Why Mrs. Smith! What makes you worry so? You need a tonic of some kind to steady your nerves. Why don't you try a bottle of Dr. Miles' Nervine. I have tried it and have been greatly helped by it. I use it whenever I get upset or whenever I lose sleep. Take a dose to-night and you'll rest as you have never rested before (*starts to go*). And it's a sure cure for nightmare.

MRS. SMITH (*turning around as she walks away*). I'll try a bottle. It's just what I seem to need. Now the next thing is to remember to take it. I'm so absent minded. Come to see me some time, Mrs. Brown. Good-by.

SCENE II

(MRS. SMITH No. 2 *enters living-room wearing an afternoon dress and carrying a knitting bag. She draws a dust cloth out, also a bottle of furniture polish and starts to dust the furniture. She attempts to get to the dirty side of the room but cannot get across the white line. Something seems to hold her back every time she attempts it.*)

MRS. SMITH *to herself*. Oh, dear. I can't seem to get this cleaning done. (*She attempts to cross the line, gets dizzy when her foot touches the line, wrings her hands.*) I wonder why I can't get across into that dirt. What shall I do? What if some one should come?

(*A knock is heard. She goes to the door and lets in the preacher. He walks into the room crosses the line with perfect ease, and sits down on the dirty side of the room, much to the apparent dismay of Mrs. Smith.*)

REV. JONES. I see that you are very busy. I suppose you have heard of our annual chicken-pie supper. I came to ask you if you would donate a bottle of Nervine for the supper. Will you?

MRS. SMITH. Oh, Reverend Jones, I don't think I can get Nervine. The butcher wasn't sure he would have any when I asked to-day, but I will try to get a pie made for the supper.

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REV. JONES. Thank you, Mrs. Smith, I know we can depend upon you.

(He takes his hat from a round on the ladder and leaves the room backward. Mrs. Smith puts the cleaning articles into her knitting bag puts on a pair of rubbers and leaves the room.)

(Reënter Mrs. Smith, with a bottle of Nervine which she hides under a chair.)

MRS. SMITH. At last I have it. I've been to every butcher in town but they were all sold out. Now for the pie. *(Just as she is about to leave for the kitchen, a large policeman with a red cross on his arm enters. Mrs. Smith glances nervously at the Nervine under the table.)*

POLICEMAN. Mrs. Smith, I am from the Red Cross. You have overdrawn your sugar allowance. Give me that Nervine or go to jail. *(Folds his arms and glares at her.)*

MRS. SMITH *(pleadingly)*. Oh don't take it. I have been all over town for it. I need it for the chicken pie. Please leave it.

POLICEMAN. Give me that Nervine! This is the twentieth of the month and you can't have any more Nervine.

MRS. SMITH *(giving him the Nervine which she dusts before handing it to him)*. But I still have ten more days to go. What shall I do for the church supper *(exit policeman)*.

(Mrs. Smith wipes the tears from her eyes. Enter a druggist with a bottle of Nervine in his hand.)

DRUGGIST. Reverend Jones said you needed a chicken for the church supper and that you thought your butcher wouldn't have one so he sent me here to give you this. *(He puts it upon the top of the ladder.)* Climb up there and say a poem for me and you may have it.

MRS. SMITH *(nervously climbing the ladder)*. If Nervine is such a splendid nerve tonic I should think you would have to keep it on the lower shelves. Think of making your customers climb after their own purchases. *(She clings desperately to the ladder as she recites.)*

Upstairs, downstairs, in my ladies' chamber,
There I met a lame man who wouldn't say his prayers
I took him by the left leg
And threw him down the stairs.

(*She takes the bottle and climbs carefully down.*) Thank you a hundred times.

DRUGGIST, *airily*. Oh, don't mention it. (*As Mrs. Smith alights she stops and holds the bottle to the light. She discovers it empty.*)

MRS. SMITH. My Heavens! It is empty! (*She falls in a faint at the edge of the stage, out of view. The other Mrs. Smith wakes with a start and rubs her head.*) Oh, what an awful dream! And to think it could have been prevented if I had only taken Dr. Miles' Nervine. (*She goes to the telephone and telephones the Drug Store.*) Hello. Crane's Drug Store? (*Curtain.*)

The Advertising Letter in School Advertising

The letter is a convenient means of reaching the individual in your school. The following letters were written by students to advertise two school affairs. They were distributed to 1200 students upon their entrance into the school auditorium. The methods are the common eccentric ones of to-day, feature methods of gaining attention. Are these methods effective in high school advertising, do you think? Do they reach the student public better than more serious advertising would?

What school performances can your class advertise similarly by letter?

Blank High School
April 21, 1919

Hello, Central!
Give me
Hysterics, or, a--

No! No! !

I mean give me Blank High Alumni. I quite forgot I wasn't Cluney, the absent-minded bridegroom. It's the bride's mother who has hysterics. The thief stole the bride's pigeon-blood ruby ring. I'm all upset.

But they'll have hysterics when they see--
Hello! Central? Don't give me the

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busy signal. Hello! Blank High
Alumni?

The June Class '19 will present the comedy
"Stop Thief!" on Thursday and Friday,
May 8th and 9th at 8:15 P.M.

Tickets? Yes, now at Blank High School or
at the Cable Piano Co.; all seats
reserved.

How much? 50¢ and 35¢.

Sure, it's good!

Well, so long,
See you later.

Advertising Manager.

Blank High School.
May 14, 1919

Ma deah Peculiah:

Honey, dey's gonna be big doins down heah
Friday night, the 23d.

De ode' night after school when I was fixin
de roof ma' foot slip and I was fallin to ma
death. "Lawd, Lawd," I cried, "save me."
An de Lawd done save dis nigga's hide, for
jes' den I caught on a nail. An as I was a
swinging on dat nail I saw dem Minstrel
folkes a practicin' der show.

Dose ole Dixie melodies were nuff to make
mah ha't go flittah, fluttah an I mos' spun
off dat spike. Yes suh, it sho' made me
homesick to heah dem niggahs strumming on de
banjos, an a croonin' out dem coon lullabys.

And say da, Peculiah, you should a hea'd
dose nigga's swappin nonsense ya'ns as dey
sat fishin' from off de stage. You come wid
me to dat Minstrel Show an you sho' will
pass away. Ah reckon you'll laugh dat ole
black face ob yourn clean off.

And oh, Peculiah, while dat dar wind was a spinnin' me aroun' like a Dutch windmill, I listened to de mos' lot ob scandal a nigger eber told. Jes you meet me out in de alley by de gahbage can, an I'll whispa yo' an ea' full.

Doz yo' all remembah de niggah po'tah what shuffled his feet in de audito'um? Oh Lawd, but Chuck can do som jiggin'!

As de nail kep' a rippin' thru ma trouses I prayed de good Lawd to let me down easy like on my feet so's I could live to take mah honey to dat dar real show. I'll whistle as I go by to-night, honey, an don yo' dare say no to dis heah niggah.

You's inte'nally,

Rastus.

P. S. I mos' fo'got. Tickets ah on sale Friday ob dis week, so's yo'll hab to choose now between dis ole Rastus and dat useless niggah I'se seen hangin' ovah yo' back fence.

The Advertising Letter Applied to Outside Reading

The following letters were written by students as advertising letters urging their classmates *to read* the book which they had read for outside reading. Criticize each on the following matters:

1. Its ability to secure and hold attention.
2. Its power of inducing you to read the book.
3. Its application of business principles.

Choose one of the books in the bibliography given in the last chapter of this text and imitate this method of advertising a good book for reading.

I

February 7, 1919

Dear Ruth:

"Know what you are taking."

Get "How to Write an Advertisement" by S. Ronald Hall, and you will. There are three reasons why you will like it.

1. It has large, clear print.

Does 200 pages of this type appeal to you?

"PUT YOUR PERSONALITY INTO THE ADVERTISEMENT."

See how much easier it is to read?

Now you understand why I chose Mr. Hall's book.

2. It is well illustrated:

The Best Way to	The Best
Keep Flies Out	Way to Keep Flies Out.

Have you ever tried to combine words so that they will catch the eye and convey the meaning quickly? See how much easier it is to get the meaning from the phrasing in the first spacing than it is in the second one.

3. It is full of new ideas.

Supposing you had to write an advertisement for a wire fence so that farmers would want to buy it. Can you think of shorter words with more force than these, "horse high, pig tight, bull strong"? Did you know that the human eye can see more horizontally than vertically? That is the reason all important words in an advertisement should be written in two lines.

Do you know the three big essentials for a good advertisement?

Read "How To Write an Advertisement" if you want to find out.

Your friend,

II

Feb. 6, 1919.

Dear Students:

You all enjoy going to see a motion picture. Have you ever thought how very much like a motion picture our library is? We are continually adding new books to the old collections. The library books are being transferred to other libraries all the time.

Students, you know as a rule, we never venture near our library, unless we are assigned a special topic or a book to read.

I don't think we realize how much we are missing. We think of the library as a room with an endless number of books which some time or other we may have to read for English.

Just the other day we were assigned a book to read and I hurried to the library as most of us do, found the book I wanted, and hurried out again.

The book I happened to choose was "Advertising by Moving Pictures." I took the book because of the title. It seemed to be the most interesting one on the shelf. Listen to what the book has to say for itself.

"I was taken from the Central Library and placed on a shelf of your Library. I can tell you many clever ways business men have to advertise goods. I can also tell you something about how your favorite Stars are being used for advertising purposes and how much it costs to advertise by pictures. I can tell you this in such an

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interesting way you will read me right through without missing one word. I am soon going back to my own library so hurry up and read me."

Yours very truly,

III

February 10, 1919

Dear Students:

Did you or any member of your family ever use sapolio in the kitchen? You perhaps never thought that at least \$1,000 a day is spent in advertising that small cake. Now don't laugh. It's true. Mr. Morgan discovered the sapolio formation by accident. His physician gave him the name and then he launched into an advertising campaign which resulted in a neat fortune.

Now how about shaving? Did you ever use a "Star Razor"? Mr. Kampfe cut nearly a million dollars out of the world's pocket with its keen edge and it is by no means dull yet. This was only accomplished through the medium of advertising. If you asked these people if advertising paid they would give you an answer similar to that Mr. William G. Bell of Boston, Mass., gave:

"We answer 'Yes' to the question
'Does your advertising pay?'
And will keep on advertising
While we have a word to say."

I am not advertising sapolio or "Star Razors"; but aren't you a little interested in these stories? There are dozens of cases similar to these, all told in story form in a book on "Fortunes Made in Advertising." It's just full of ideas that were turned into cash.

The world is asking for ideas. Why not go to the library some vacant period and get a glimpse into the "Fortunes Made in Advertising." Perhaps you, too, may stumble over a neat fortune.

Yours truly,

Personal Advertising

1. Give a four minute advertising speech announcing the opening of Football season, Baseball games, Tennis Tournament, or any other school activity which needs the support of the school.
2. Make a soliciting address for subscriptions to school annual or school paper.
3. Advertise in a personal announcement card your services as stenographer or musician about the school.

Advertising Specialties

Collect for imitative use any special advertising devices that you can, for example, bookmarks, leaflets, clever letters and so forth. The following suggestions will assist you.

What is the value of such specialties? Could your school in any of its activities imitate the bookmark, the leaflet, in its advertising?

Who'll Give a Book to the Soldiers & Sailors?

One I'll give,
Two I'll give,
Three I give, I say,
Four I give with all my heart,
Five I'll give today.



At least one Book from every boy or girl.

BRING IT TO SCHOOL THIS WEEK

Salesmanship

The salesman is an everyday person whom we all know well. We have all been tricked by the clever salesman, bored by the dull salesman, and compelled by the honest salesman. In a layman's way, we have all analyzed the principles of salesmanship; there are few who could not in some sort of fashion tell what he thinks good or bad salesmanship is.

There is no inherent difference between the principles of advertising and salesmanship. What has already been said of advertising applies in varying ways to salesmanship. One can best get at these simple facts about salesmanship by sorting his own observations.

What I have observed about Salesmen

Write your personal impressions on any of the following topics the teacher may assign:

1. The cleverest salesman I ever met.
2. A neat entrance by a salesman.
3. An abrupt exit that created suspicion.
4. A graceful "get-a-way."
5. A human sort of salesman.
6. The memorized speech.
7. Tricks I have seen through.
8. Enthusiasm that was contagious.
9. Pests of the Public (the sort of salesman who is a public nuisance).
10. Salesmen who believe in themselves.
11. The handicaps of house-to-house soliciting.
12. The discourtesy of the public seen by a salesman.
13. Clever sentences that gained attention.
14. The sort of clerks I like.
15. "Selling" oneself every day.
16. Salesmanship depends on the little courtesies.
17. Taking rebuffs gracefully.
18. The traveling salesman; a type?

19. "Selling" your recitations to the teacher. Do you apply salesmanship?
20. Selling your services to your employer.
21. Salesmanship for those who don't sell.
22. Salesmanship, an oversupplied field.
23. Salesmanship, an opportunity!
24. Qualifications for salesmen.
25. Opportunities for men in selling things.
26. Experiences I have had in selling.

Practice in Oral Salesmanship

1. Demonstrate, as if for sale, some complicated article, a Kodak, for example. Aim to be clear.
2. Auction to the class some small article, a second hand fountain pen or knife. Aim to be lively, humorous, enthusiastic. Appeal to the sporting instinct of the students.
3. Sell tickets to any school function.
4. In conjunction with another pupil, try to sell to the class some article, a different brand of which the second pupil is also trying to sell. Try to persuade the class to believe in the superior merits of your brand.
5. Pretend to sell the book that you have just finished reading for outside reading.

SUGGESTIONS

1. Remember that in all the assignments you are a salesman whether you actually exchange an article for money or not. In No. 1 you are "selling" your demonstration; you aim to convince. In 2 and 3 you may actually sell the article. In 4 you are selling your conviction, or perhaps the article. And in 5 you are "selling" your recommendation of the book.
2. Think up some good method of beginning your recitation. Try leaving the room and reëntering, as

for the first time. Such an introduction may make your sale seem more of an actual encounter and less of a stiff recitation.

3. Don't cling to the front seat. Tear yourself away from all the furniture in the room and give yourself a chance to be self-reliant.
4. Forget that you are in a class room. Imagine you are on a front porch, at a back door, in an office, anywhere that you might be were you actually selling the article you have chosen. If necessary, write on the board before you start a few "stage directions" for the benefit of the class. And let the atmosphere thus imaginatively created, affect your talk.
5. Call the class by some name. Either address individuals by their name or, if you are treating the class as an individual, give it some name.
6. Don't "tackle" your customers. Don't crash into the minds of the class unexpectedly; approach them from their own point of view. Talk *with* them, not *at* them. Refer to something that has just happened in the class; get them to converse with you. Don't start right in selling.
7. Don't imitate the "salesman" that has just preceded you.
8. Try to recall clever methods of salesman you have known.
9. Sell to groups of students, or to individuals if you think the class as a whole is not a good customer. Sell to the boys, to the girls, to Miss Jones or to members of some club etc.
10. *Finish* your recitation; don't just stop speaking with a grunt of embarrassment. Know what you aim to accomplish. Is it to convince, to get promises, to sell? Have a definite purpose and bring it to a neat conclusion before you think of sitting down.

CHAPTER VII

THE BUSINESS STUDENT'S READING

ONE has only to look into the biographies of some of our great men to be convinced of the tremendous influence of books. Yet often busy business men are heard to say, "I haven't time to read." In all truth, however, an ambitious man in competition with the educated man hasn't time "not to read." More and more the average man has to reckon with the man who takes time to read as he takes time to exercise.

"Men in every practical department of life," said President Hadley of Yale University, "men in commerce, transportation, manufacturing, have told me that what they wanted was men who have the selective power of using books efficiently." It is this power of knowing and using books that is so important to acquire.

EXERCISES

1. Look up in the biographies of such men as Gladstone, Lincoln, Franklin, Roosevelt, what these men tell of the influence of books on their lives.
2. Read "Self Investment" by O. S. Marden, Chapters 9-12 on the importance of reading.
3. Read Maxwell's "If I were Twenty-one Again" and report to the class what he thinks about reading.
4. In an oral theme expand the ideas suggested in the following quotations:

"Read and heed. Learn to harness other people's ideas along with your own. Real power is attained by combining forces."—*The Poster*, December, 1918.

"Some people spend so vast an amount of energy on choosing books that they have none left to read them. To read a second-rate book well is better than to read a first-rate book badly."

— Arnold Bennett.

"It is well to read two books simultaneously — to read a bit of one and then a bit of the other. A varied diet is not only more amusing; it is healthier." — Arnold Bennett.

"Read! Learn to think with-and-against-the deep thinkers of the world!" — Maxwell, "If I were 21."

THEME TOPICS

(Written or oral; suggestions offered may be enlarged or condensed at teacher's discretion.)

1. Reading on the street car.
2. The best time of the day to read.
3. Reading in bed.
4. The kind of books I most enjoy.
5. Enjoying books I do not like.
6. Continued stories, my pet abomination, or, Waiting for the next installment.
7. It is never too late to read.
8. Books I recommend.
9. Book Reviews I have read.
10. Books I have read more than once.
11. Authors I have come to know.
12. Books I would like to own.
13. Books that have influenced me.
14. Magazines every one should know.
15. Criticize the following list of magazines compiled from students' own statements regarding the periodicals they habitually read:

NOTE. — Stars indicate decided popularity.

1. The *American Magazine*.*
2. The *Ladies' Home Journal*.
3. The *Pictorial Review*.

4. *The Photoplay Magazine*.***
5. *The Red Book*.*
6. *The Literary Digest*.
7. *Scribner's Magazine*.
8. *Popular Mechanics*.
9. *The Outlook*.

What other magazines ought the average student to know?

16. Moulders of public opinion to-day; modern authors who represent a nation, a state, a city, a party etc.
17. The systematic reader versus the passionate browser.
18. A "culture list" of books; What books do you consider every one should know? Consult such lists in the Library as: "Hundred Best Books in the World," "Ten Great Novels," etc. How do you measure up to the standard of reading set? See Hamilton Wright Mabie's List; President Elliott's list (of Harvard) may be found in Marden's "Self-Investment."
19. Making the most of the public library:
 - (a) Classified lists to be found at the Library. Collect such leaflets as "Books of Modern Verse," or "Books for the Housewife" and many others to be found at any large library.
 - (b) Tracing a topic in the reference room.
 - (c) Exploring the technical room. Interest for the lay mind.
 - (d) Using the reading room to while away odd moments.
20. Reading over one's head. It doesn't hurt to tackle a book that is too deep for you.
21. Types who haunt the library.
22. Characterization of the woman at the reference desk.
23. A grown-up in the children's room.
24. Paging at a public library. Personal experience of any who have done it during the summer vacation.

Assume a Positive Point of View toward the Following Assertions :

1. You are never "too busy" to read.
2. Reading is a habit that should be cultivated young; otherwise you may pass the age and be too old to learn.
3. Movies may take the place of general reading?
4. Business students do not need to read much.
5. Business men haven't time to read; they do, instead.
6. Broad general reading helps one as a :
 - salesman
 - stenographer
 - companion
 - home-maker
 - student
7. The more you read, the more you succeed.
8. Tell me what you read and I will tell you what you are.
9. Reading makes the good conversationalist.
10. "I am too active to sit still and read."

EXERCISES

1. Plan a "Read More" propaganda campaign in your class or in your school according to the following suggestions:

- (a) Think up appropriate slogans for your library bulletin boards.
- (b) Invent a special column for your school paper to be used for this purpose during the campaign and write the necessary articles.
- (c) From some of the books you have read and those your teacher recommends, take an interesting incident, conversation, saying, etc., and create a mystery poster, the purpose being to arouse interest in the reading of the book.

- (d) Devise a contest of some sort for the stimulation of reading.
- (e) By clever advertising, revive or awaken more interest in any of the prescribed list of books in your school's English classes.
- (f) Make the library a popular place through advertising.

2. In the front of your text or note book, paste a form like the following. With the aid of class discussion and your teacher's suggestion estimate what credit students should receive for a good record in outside reading. Should outside reading be voluntary or compulsory?

Read!

Read!

Read!

"Six hours each week of reading may mean the difference between a \$20,000-a-year executive and a \$25-a-month clerk.

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My signature attests to accuracy of the above report.

Signature _____

NOTE: { E = Editorial Page.
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 { B = Back Page
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Do You Keep up with the Newest Books?

Intelligent thinkers of to-day who are interested in modern thought as it comes from the press, watch the magazines and newspapers for the first public comments on the latest books. Publishers send to all magazines which include such comments within their pages free copies of their recent books as advance advertisements and solicit comments and opinions

as a further means of advertising the book for sale. The author, moreover, gets his first hints as to the reception his book will receive at the hands of the public through these columns.

Young readers will do well to frequent the back pages of magazines and the editorial columns of the daily newspapers and glean bits of information about new books. It is not to be expected that one will always care to read the book thus announced, but it is wise to be well informed about books as it is to be informed about current events. An educated person ought to know **not only what is happening in the world, but quite as much what others think about these happenings.** It is through this contact with others' opinions that our own are formed.

The following review is a typical book review and may serve as a suggestive form for students in their "book reviews." Analyze it by considering the following:

1. What is significant about the opening paragraph?
2. How much space proportionately is given to relating the story?
3. How much to critical opinion?
4. Is this proportion reversed in any other reviews you can find in magazines?

THE KAISER AS HIS DENTIST KNEW HIM

Davis, Arthur N. *The Kaiser as I know Him.* 8vo, pp. x-301. New York: Harper & Brothers. \$2. Postage, 18 cents.

"No man is a hero to his valet," says the proverb. Certainly the Kaiser is no hero to his dentist. Dr. Davis settled in the practice of his profession in Berlin in 1903, first as assistant to Dr. Sylvester, and after January 10, 1905, independently. From early in 1904 the Kaiser was his patient, and, after proving the doctor's discretion, talked with him freely. So that if the conversations are here reported correctly (and there is no reason to question that), they afford a view of the Kaiser's personality based on fourteen years of intimate intercourse.

The first two chapters deal with the last two years, including Dr. Davis's escape (it almost amounted to that) in January, 1918. The first contains the Kaiser's pronouncement: "Davis, America must be punished for her actions!" Her actions, of course, in furnishing munitions to the Allies! But when reminded that Germany sold arms to Russia, the Kaiser replied: "When we helped Russia against Japan, we were helping a white against the yellow race. Don't ever forget that." America, he said, was "acting from purely mercenary motives" in supplying munitions.

Dr. Davis regards the Kaiser as having a sort of dual personality. He found him trustful in his conversation even beyond the bounds of discretion, decidedly appreciative of humor, and himself often witty, usually courteous and affable, generally quite his own master, brave under adversity, magnetic, a man of talent and charm. On the other hand, Wilhelm is imperious, grandiose, self-opinionated, and certain of the infallibility of his judgment, by turns generous and niggardly, ever posing until he has become "the world's most finished actor."

A lurid light is cast on the Kaiser's ideas of international ethics in that he "couldn't understand why (when Great Britain was at war) the United States did not seize both Canada and Mexico" — "utilizing," the Kaiser said, "the opportunity to serve and to make their own country great." What an idea of greatness! For reasons like these the Kaiser was "disgusted with the whole Anglo-Saxon race." That inhuman conduct of war is traceable directly to the Kaiser is shown by the latter's statement that he had sent a protest against the use of dum-dum bullets by Belgians and French. Almost the same day President Poincaré forwarded a similar protest against the Germans. The German use of gas was justified by a similar precaution. The Kaiser remarked, apropos of submarine warfare: "International law! There is no such thing as international law any more."

The blind side of the Kaiser was revealed in his assertion that English conscription was foolish because the war would be over before the conscripts could be trained. And as to America — "How foolish for America to have come into the war. . . . Now America will have to pay all the costs of the war! . . . America must pay the bills." The Kaiser condemned the American press, but admired Mr. Hearst. "Mr. Hearst is the only one . . . who

has revealed the real conditions and told the truth about them." As to others: "Not all your Senators are against us. Senator Stone, for instance, is taking a very strong neutral stand, and it is a pity there are not more like him."

Dr. Davis's reminiscences cover the Kaiser's family and entourage. The Kaiser's "Colonel House" was the Prince of Pless. On the day when England declared war, the Prince declared, "The war will be over by Christmas," and five months later said, "Well, not this Christmas, but next"; at the end of 1915 he concluded, "I don't think the — thing will ever end!" Once more, February 2, 1917, he declared: "Our unrestricted submarine warfare has just started, and we're going to bring England to her knees within three months." And again, "America won't fight . . . in Europe." Yet he spurned the complaints that we furnished munitions: "In the last twenty years we have supplied more munitions to warring nations than any other four countries in the world put together."

Dr. Davis speaks of the Kaiserin; the Crown Prince and Crown Princess; Princes Adalbert, August Wilhelm, and Joachim (of whose flesh "wound" he makes quite a little fun); and of the German people. Of the latter he says, apropos of the *Lusitania* sinking: "I have failed to find a single German who did not enthuse over that dastardly crime." He continues: "The activity of the Zeppelins in their raids on open towns evoked similar demonstrations."

Dr. Davis's book is most informing, and contains on the whole a moderately told tale, with only here and there a touch of contempt and scorn and but little bitterness.

— From *The Literary Digest*, December, 1918

EXERCISE

Imitate the following extract using books you yourself know and can recommend. Note particularly the comments made about the books by the "bookstore lady." Pretend you are selling books. You may imagine your own scene. Do this after you have read some of the books from the suggested bibliography.

THE WOMAN FROM OUT-OF-TOWN BUYS BOOKS

By Hazel Deyo Batchelor

(Pictorial Review for April, 1919)

"Anything good to read?" asked the woman from out-of-town of the bookstore lady who was arranging her books in orderly rows on the shelves.

"It all depends upon what you like," returned the bookstore lady, looking up interestedly. She was always interested in a possible buyer. She liked to place her wares intelligently; in short, she loved her books, and she loved selling them.

"This time it really doesn't matter so much what I like," laughed the woman from out-of-town. "I'm selecting for other people. Here's the first on my list, my son, Bob. He likes detective stories."

The bookstore lady smiled and took a book down from the shelf. "Here's something good," she vouchsafed, "'The Room with the Tassels,' by Carolyn Wells (Doran). I'll guarantee that he won't skip a page."

"Well worked out, is it?"

"Excellently, and not too improbable. People like facts these days."

"All right, I'll take that. Now what have you for my husband? He likes to pick up something not too heavy just before he goes to bed at night."

The bookstore lady promptly handed her another volume.

"'The Prestons,' by Mary Heaton Vorse (Boni & Liveright)," read the woman from out-of-town.

"That sounds like a book about an ordinary American family."

"That's just what it is," approved the bookstore lady, "and it deals with the little every-day happenings that are interesting to every one. Just the book to pick up in an idle moment. You'll want that in your bookcase. You don't happen to want a book for your daughter, too, do you?"

"Yes, she comes next," said the woman from out-of-town, consulting her list.

"How about 'The Close Up,' by Margaret Turnbull? (Harpers.) It's a story of a girl who unexpectedly became a moving-picture star. The book gives an excellent idea of life in the studio. Every one is reading it."

"I don't see how you knew she loved the 'movies!'" laughed the woman from out-of-town. "She's seventeen."

And as though that explained it all, both women laughed together.

"Well, the war is over," remarked the bookstore lady.

"Yes, are you still selling war books? I wanted a good one for a friend whose son is still in France, something with a human appeal.

"'Home Fires in France' (Henry Holt)," suggested the bookstore lady. "It's by Dorothy Canfield. Short stories, you know, and every one true. I've read them all two or three times, and I always recommend the book."

The woman from out-of-town glanced through the pages hurriedly, and then placed it with the others. "You've been such a help," she said gratefully.

"That isn't all, is it?" asked the bookstore lady.

"Not quite, I want one for my sister. She's in business."

"Business women always want to read about how other girls made good," said the bookstore lady sagely. "Here's 'A Chance to Live,' by Zoe Beckley (MacMillan). It's a tale about a little slum girl who fought out her own destiny. Do you think your sister would like that?"

The woman from out-of-town nodded. "You might take two for your sister," suggested the bookstore lady. "Here's a new book that will appeal to every one in the family excepting the children. It is called 'A Man and a Woman,' and is by Dale Drummond (Britton)."

"It sounds interesting," commented the woman from out-of-town.

"It's more than that; it should be on every book-shelf because of the lesson it teaches. If I were ever inclined to be jealous I don't think I ever could be again after reading that book."

"All right, I'll take it, and how about the children? Something for them will just round the morning out splendidly. What's this?" (Fingering the books on the shelf.) "O, 'The Boy Scouts' Year Book' (Appleton); that ought to be just the thing."

"That book is filled with all kinds of material besides reading, you know," commented the bookstore lady. "Children are all crazy about it. And here's another that I wish you'd take for them, 'The Brownies and Prince Florinel,' by Palmer Cox (Century). It is full of delicious nonsense."

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"All right," said the woman from out-of-town, "and that's all," she finished, folding up the piece of paper.

"Haven't you forgotten something?"

"No."

"Something for yourself?"

"O, I can read all these, you see. I don't need a book for myself alone."

"Yes, but why not buy one specially for your own taste."

The woman from out-of-town hesitated. "You haven't 'Out of the Silences,' by Mary Waller (Little, Brown), have you?" she asked. "I love her books. They have so much to them. Some one told me that this one was especially good, that it traced the character of a boy to manhood."

The bookstore lady took down a thick volume and placed it on the pile of others. "You'll like that," she said quietly, "it's just the kind of a book for a real mother."

SUGGESTED CLASSIFIED BIBLIOGRAPHY FOR SPECIAL READING FOR THE BUSINESS STUDENT

NOTE. — *Books of general reading should not be neglected.*

1. Good Books for a Salesman.

ATKINSON, W. W., Psychology of Salesmanship

HOLLINGSWORTH, H. L., Advertising and Selling; Vocational Psychology

HORNER, W. M., Training for a Life Insurance Agent

MARDEN, O. S., Exceptional Employee; Selling Things

MUNSTERBERG, HUGO, Psychology and Industrial Efficiency

SCOTT, W. D., Increasing Human Efficiency; Influencing Men in Business; Theory of Advertising; Psychology of Advertising

SEASHORE, C. E., Psychology in Daily Life

VARDAMAN, B. R., Master Salesman

WHIPPLE, G. M., Manual of Mental and Physical Tests

2. Books on Advertising.

E. E. CALKINS, The Business of Advertising

CALKINS & HOLDEN, Modern Advertising

HOLLINGSWORTH, H. L., Advertising and Selling

CHERINGTON, P. T., Advertising as a Business Force
 DENCH, E. A., Advertising by Moving Picture
 HALL, S. ROLAND, How to Write an Advertisement
 FRENCH, GEORGE, How to Advertise
 LEWIS, E. S., How Fortunes are made in Advertising
 MAHIN, JOHN LEE, Advertising and Selling
 SCOTT, W. D., Theory of Advertising; Psychology of Advertising

3. Books on Business Psychology and Character.

BARRETT, C. R., Getting a Good Job.
 BLACKFORD, K. M. H., Analyzing Character; The Job, the Man, the Boss.
 CODY, SHERWIN, How to Deal with Human Nature in Business.
 DARTNELL, GEORGE, Fifteen Practical Tests used in Selecting Salesmen.
 DELAND, L. F., Imagination in Business.
 EASTMAN, G. R., Psychology for Business Efficiency.
 FOWLER, N. C., Beginning right; Getting a Start; How to Get and Keep a Job; How to Get your Pay Raised — Underlying Principles which Lead to Promotion.
 GOWIN, E. B., Executive and His Control of Men.
 HADDOCK, F. C., Culture of Courage; Power of Will.
 HEMINGWAY, A. T., How to Make Good.
 HOLLINGSWORTH, H. L., Vocational Psychology; its problem and Methods.
 KEMBLE, W. P., Choosing Employees by Test.
 LAWRENCE, E. G., How to Improve the Memory.
 LEWIS, E. S., Getting the Most out of Business.
 MARDEN, O. S., Everybody Ahead; The Exceptional Employee; Making Life a Masterpiece; Progressive Business Man; Victorious Attitude
 MAXWELL, W. N., If I were twenty-one
 MONROE, A. S., Making of a Business Woman
 MUNSTERBERG, HUGO, Business Psychology; Psychology and Industrial Efficiency
 PAGE, E. D., Trade Morals, Their Origin, Growth and Province

PIERCE, FREDERICK, Human Side of Business
 PHILLIPS, A. E., Effective Speaking
 PURINTON, E. E., Efficient Living; Pétain, the Prepared
 SADLER, W. S., Worry and Nervousness
 SCHWAB, C. M., Succeeding with What you Have
 SCOTT, W. D., Influencing Men in Business
 SHAW, A. W. Co., Personality in Business: How to Give
 Personality to Business: Personalities that have Won
 Success
 STOCKWELL, H. G., Essential Elements of Business Character
 THOMAS, K. J., Personal Power
 WHIPPLE, G. M., Manual of Mental and Physical Tests
 WOODBRIDGE, W. W., That Something
 WOOLEY, E. M., Junior Partner

4. The Romance of Industry.

LANE, MRS. MARTHA ALLEN LUTHER, Industries of To-day
 GIBSON, CHAS. R., Romance of Modern Manufacturing
 COCHRANE, ROBERT, Romance of Industry and Invention
 CHAMBERLAIN, J. F., How We are Fed. How We are Clothed

5. Inspirational Books.

MARDEN, O. S., The Optimistic Life. Every man a King
 SEASHORE, C. E., Psychology in Daily Life
 JORDAN, W. G., Kingship of Self-control
 ROOSEVELT, THEODORE, A Square Deal
 BLACK, HUGH, Work

6. Efficiency Books.

GULICK, L. H., Efficient Life
 BENNETT, ARNOLD, How to live on 24 Hours a Day. Mental
 Efficiency. The Human Machine
 MARDEN, O. S., Keeping Fit
 WHIPPLE, G. M., How to Study

7. Vocational Biography.

APPEL, J. H., My Own Story
 BOLTON, MRS. SARAH, Famous Leaders Among Men. Fam-
 ous Leaders Among Women. Famous Types of Woman-

hood. Lives of Girls who Became Famous. Successful Women
 COE, FANNIE, Heroes of Everyday Life
 HABBERTON, JOHN, Poor Boy's Chances
 HALE, E. E., Lights of Two Centuries. Stories of In-
 . vention
 HOUGHTON, W. R., Kings of Fortune
 JEFFERSON, JOS., Autobiography
 KELLER, HELEN, Story of My Life
 MABIE, HAMILTON WRIGHT, Men Who Have Risen
 MORRIS, CHARLES, Heroes of Progress in America
 MOWRY, W. A. and A. M., American Heroes and Heroism
 NICOLAY, JOHN G., Abraham Lincoln
 PARTON, JAMES, Captains of Industry
 POLLARD, ELIZA F., Florence Nightingale
 RICHARDS, L. E., Florence Nightingale
 RIIS, JACOB, Making of an American
 STODDARD, W. O., Men of Business
 STANLEY, H. M., Autobiography
 TARBELL, IDA, He Knew Lincoln
 WASHINGTON, B. T., Up From Slavery
 WHITLOCK, BRAND, Abraham Lincoln

8. Choosing a Vocation.

ALDEN, C. M., Women's Ways of Earning Money
 ASHMORE, RUTH, Business Girl in Every Phase of Her Life
 BOSTWICK, A. E., American Public Library
 CALKINS and HOLDEN, Modern Advertising
 DRYSDALE, WILLIAM, Helps for Ambitious Girls
 MOODY, W. D., Men Who Sell Things
 HULING, C. A., Letters of a Business Woman to Her Niece
 LASELLE, M. A., Vocations for Girls
 LEWIS, E. S., How Fortunes are Made in Advertising
 LYON, E. F., The Successful Young Woman
 MARDEN, O. S., Choosing a Career
 FOWLER, N. C., Starting in Life
 HANCOCK, H. I., Life at West Point
 WHITELAW, REID, Careers for Common Men
 ROLLINS, F. W., What Can a Young Man Do?

- RICHARDSON, ANNA. S., The Girl Who Earns Her Own Living
 STODDARD, W. O., What Shall I do?
 WEAVER, E. W., Profitable Vocations for Girls.
 PARSON, FRANK, Choosing a Vocation
 WEEKS, A. D., The People's School

9. Social Ethics.

- LINDSEY, BEN., The Beast
 SIMONS, A. W., Social Forces in American History
 RIIS, JACOB, How the Other Half Lives. Battle with the Slums
 TARBELL, IDA., Modern Business
 WEYL, W. E., The New Democracy
 CROLY, H. D., The Promise of American Life
 WELLS, H. G., New Worlds for Old
 ADDAMS, JANE, Twenty Years at Hull House
 BARTON, CLARA, Story of the Red Cross
 STEINER, E. A., On the Trail of the Immigrant. Introducing the American Spirit
 VAN DYKE, HENRY, Spirit of America
 ROOSEVELT, THEODORE, A Square Deal. American Ideals
 WELLMAN, F. L., A Day in Court
 BREWER, D. J., American Citizenship
 BETTS, LILLIAN, Leaven in a Great City
 BEVERIDGE, A. J., Work and Habits
 DEVLIN, T. C., Municipal Reform in U. S.
 DUNN, A. W., Community and the Citizen
 BRYCE, JAMES, Hindrances to Good Citizenship
 ABBOTT, LYMAN, Spirit of Democracy
 HADLEY, A. T., Standards of Public Morality
 JORDAN, DAVID STARR, Nation's Need of Men
 SHAW, ALBERT, Outlook for the Average Business Man
 STRONG, JOSIAH, Challenge of the City
 SHALER, N. S., The Citizen
 HOWE, FREDERICK, Hope of Democracy
 ADDAMS, JANE, The Spirit of Youth in the City Streets
 TAFT, WILLIAM H., Civic Duty
 WILCOX, DELOS F., The American City

CLEVELAND, GROVER, Good Citizenship
 ROBINSON, H. P., Twentieth Century American
 ZEUBLIN, CHAS., American Municipal Progress

Books for Stenographers

(From list published by Minneapolis Public Library, January, 1918)

BAMBURGH, W. C., Talks on Business Correspondence
 BELL, D. M., & WASSON, D. A., Typewriting by the Touch Method
 BOTTOME, W. B., The Stenographic Expert
 CAHILL, M. F., Office Practice
 CODY, SHERWIN, How to be a Private Secretary
 CUTLER, I. M. & SORELLE, R. P., Rational Typewriting
 EBERHART, C. P., Course in Practical Business Writing
 FRANK, C. L., Stenographer and Typist
 FRITZ, R. L., & ELDRIDGE, E. H., Expert Typewriting
 HOTCHKISS, G. B., & DREW, C. A., Business English
 HUDDERS, E. R., Indexing and Filing
 KILDUFF, E. J., Private Secretary
 MASON, W. L., How to Become a Law Stenographer
 MILLS, E. C., Business Penmanship
 OWEN, M. B., Secret of Typewriting Speed
 PARSONS, C. C., Office Organization and Management
 REMINGTON TYPEWRITER CO., How to become a Successful Stenographer
 SCHULZE, J. W., American Office
 SORELLE, R. P., Office Training for Stenographers
 SPENCER, E. L., Efficient Secretary
 SYSTEM CO., How to Manage an Office
 VAN BENTHUYSEN, S. D., Sentence Method of Touch Typewriting
 WATSON, E. M. P., Handbook for Typists, Stenographers, and Literary Workers

Business Fiction

BECKLEY, ZOE, A Chance to Live
 BARTON, BRUCE, Making of George Groton
 FERBER, EDNA, Fannie Herself. Dawn O'Hara. Emma McChesney and Co.
 BARTLETT, F. O., Wall Street Girl

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NYBURG, S. L., The Conquest
ROWLAND, H. C., Filling His Own Shoes
WOOLLEY, EDW. MOTT, Addison Broadstreet, Master Merchant
FORD, SEWELL, Torchy, Private Secretary
GLASS, MONTAGUE, Potash and Perlmutter
JOHNSON, O. M., Making Money
KELLAND, C. B., Sudden Jim
LEWIS, S., Job
BIRMINGHAM, G. H., Gossamer
CHASE, D., Flood Tide
DODGE, H. I., Skinner's Big Idea. Skinner's Dress Suit.
NORRIS, C. G., Salt
TARKINGTON, BOOTH, Turmoil
COOKE, M. B., The Threshold
WEBSTER, H. K., American Family
O'HENRY, The Four Million. The Voice of the City
NORRIS, FRANK, The Pit. A Dealer in Wheat
POOLE, ERNEST, The Harbor
SINCLAIR, UPTON, King Coal
WHITE, WM. A., A Certain Rich Man. In the Heart of a Fool
LORIMER, GEORGE HORACE, Letters of a Self-Made Merchant to
His Son

APPENDIX A

The Form of the Business Letter

The form of the business letter can no longer be presented in arbitrary fashion. So many forms are in use by business men of judgment and standing that it is impossible to select a model to be used as an absolute standard. There is coming to be as much freedom in deciding upon the form of a letter as upon the style of writing.

In the advertising form letter we find a variety of original spacings. Sometimes we find the date written vertically, sometimes horizontally with a space between each letter of the word or between each figure. Sometimes the first line of each paragraph is "pulled out" rather than indented. In a long letter single spacing between lines of the paragraph and double spacing between paragraphs produces a pleasing appearance. The size and shape of the paper, the artistic arrangement of a small message in a large space, — these are details which the modern business man does not ignore.

However, a few general suggestions will set forth the principles of form most in use. The diagram which follows on the next page illustrates the most prevalent arrangement of parts.

There are two new tendencies in modern letter forms. Formerly all letters were arranged in "slanting" style. (See illustration No. 1, page 182.) A more recent style is known as the "block" style. (See also, page 182.) It seems safe to say that this form which is perhaps neater to the eye and more practical for the typist, will soon be the preferred style.

A less prevalent innovation is the manner of punctuating the heading and introduction of the letter. A conservative business man still sees that his heading and introductions

are punctuated according to the old rules of punctuation. But the modern tendency to eliminate all punctuation at the ends of lines seems to be gaining.

Left Margin 1 or 1½ ins.	(Heading — 2 ins. below top)		Right Margin 1 in.
	Date.....		
	(Introduction)		
	(1 in.)		
	(2 ins.)		
	(Salutation)		
	(1 in.)		
	(1 in.)		
(Complimentary close)			
(Signature)			

NOTE. — 1 *Neither heading nor signature run into the margin.*

2. *There is a margin at the bottom.*

The Heading (including name, address, business of writer and date).

1. **Slanting style** (letter is from private individual): Note punctuation.

4521 Bloom Street,

Omaha, Nebraska,

January 4, 1920.

2. Block Style: punctuation omitted at ends of lines; this form is preferred and used by many leading business houses.

New York Hotel
Broadway and 44th Street
New York City

December 1, 1919

NOTE. — *In this form, punctuation is used only after abbreviations and between items on the same line as in above example, between name of city and name of month and between day of month and year. The same heading might also be written thus:*

New York Hotel
Broadway and 44th St.
New York City

Dec. 1, 1919

3. Letter head. Only the date has to be typewritten in.

KENDALL-BANGS

(INCORPORATED)

GRAIN COMMISSION

Minneapolis, Minn.

(Date) _____

Mr. John Jones,
43 West 22nd Street,
Milwaukee, Wisconsin.

Dear Sir: (etc.)

4. If heading is long make it compact by single spacing;
thus No. 1 is better than No. 2.

No. 1

The American Red Cross,
Minneapolis Chapter,
601 LaSalle Bldg.,
Minneapolis, Minn.

December 5, 1919.

No. 2

The American Red Cross,
Minneapolis Chapter,
601 LaSalle Bldg.,
Minneapolis, Minn.

December 5, 1919

NOTE. — *It is becoming customary to omit the period after the year.*

5. Do not separate number of house and street by comma:
415 Sixth Street; not, 415, Sixth Street.
6. Do *not* begin the date to the left of the middle of
the pages, as:

<p>(wrong) March 4, 1920</p>	<p>(heading) ----- ----- -----</p> <p>(right) March 4, 1920</p>
------------------------------	---

7. The date line must clear the right edge of the paper by one half to three quarters of an inch.
8. Omit *d, rd, st, th, etc.*, after day of month. Figures alone are sufficient. *January 5* is preferred to *January 5th*.
9. *1st, 2nd, 15th etc.*, when used to designate streets do not need periods after them.
10. In social notes or friendly letters the date may come at the end at the left margin below the signature. As:

<p>Dear Alice,</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>Sincerely yours,</p> <p>(signature)</p> <p>(Date)</p> <p>-----</p>
--

11. Avoid. 9/22/'07 etc. Say rather, September 22, 1907.

The Introduction (including the name, title, place of business or residence of person to whom letter is written):

1. Slanting style:

(a)

The Oceon Accident and Guarantee Corp.
59 Johns Street, New York City.

Gentlemen:

better than

(b)

The Oceon Accident and Guarantee Corp.

59 Johns Street,

New York City, N. Y.

Gentlemen:

2. Block style without punctuation, where special attention of an individual is called:

(a)

Mitchell Woodbury Company
560 Atlantic Avenue
Boston, Massachusetts

Gentlemen: (Attention of Mr. Merrill)

or

(b)

Mitchell Woodbury Co.
560 Atlantic Ave.
Boston, Mass.

Mr. E. W. Merrill, Manager

Dear Sir:

NOTE. — *The first form is to be preferred. Note the difference in punctuation due to abbreviations in No. 2. Business is coming more and more to write out words in full.*

3. Spacing of a long introduction.

The Mechanics and Metals National Bank,
New York City.

Gentlemen:

4. Introduction with Title

Mr. Henry K. Drake, President,
Washington Bank,
Dayton, Ohio.

Dear Sir:

5. In a social letter, the address may be written at the end, thus:

4215 Sixth St., W.,
St. Paul, Minnesota,
December 20, 1919

Dear Miss Thomas,

Sincerely yours,
(Signature)

3842 Kimbark Ave.,
Chicago, Ill.

Salutations

The salutation is the formal address. It should be followed by a colon (a comma in an informal letter) and should be flush with the margin. Usage has established the following common forms for the business letter:

1. Dear Sir: (common salutation for one man).
2. My dear Sir: (more informal than *Dear Sir*).
3. Dear Mr. Brown: (used where there is personal acquaintance).
4. My dear Mr. Brown: (less formal than No. 3).
5. Dear Madam: (to either married or unmarried woman).
6. Dear Miss Brown or My dear Miss Brown, (same as Nos. 3 and 4).

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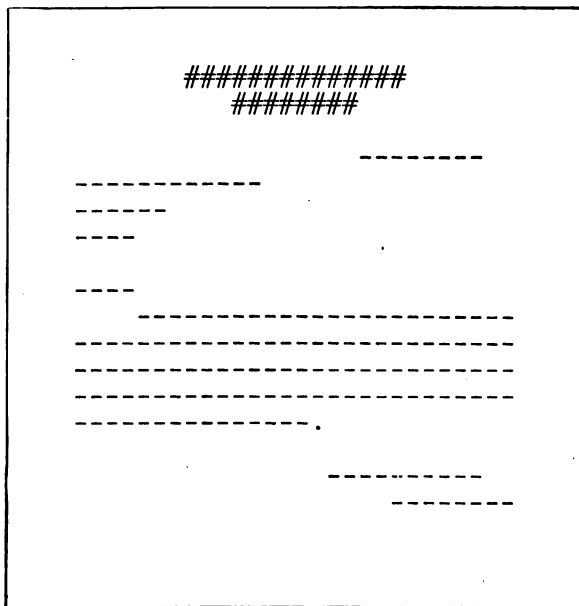
7. Dear Sirs: }
8. Gentlemen: } *common salutation for a firm.*

Note that the "dear" when preceded by "My" is *not* capitalized, and that "Sir" is.

The body of the letter

The following illustrations of popular arrangement will suggest a basis for artistic spacing:

1. Short letter on full page.



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3. Long letter single spaced, double spaced between paragraphs:

#####

-----:

-----.

-----.

-----.

The Signature

The use of the typewritten signature is of doubtful value. Some business houses typewrite the name of the firm in the signature and sign the initials or name of the writer, directly below. But since the signature of a letter to a degree measures the care and sincerity with which the letter is written, one does well to make it appear genuine.

Women sign their own names, not the names of their husbands, as:

1. Mary A. Jones (Miss) or (Miss) Mary A. Jones.
2. Mary A. Jones (Mrs. E. W.) or Mary A. Jones (Mrs. E. W. Jones).

The envelope**Slanting Style**

<p>----- ----- -----</p>	<p style="text-align: right;">----- ----- -----</p>
<p>Attention, Mr. -----</p>	

Block Style

<p>----- ----- -----</p>	<p style="text-align: right;">----- ----- -----</p>
--	---

APPENDIX B

GRAMMATICAL HELPS

The Sentence

1. Some elements of the sentence:

- (a) *The phrase*: a group of related words, without a subject or predicate.

on the table (a prepositional phrase)

going to the table (a participial phrase)

to be happy (infinitive phrase)

- (b) *The clause*: a group of related words containing a subject and predicate.

The man had no enemies (principal clause).

When the boy ran (subordinate clause).

2. Kinds of sentences:

- (a) *The simple sentence*: consists of one clause.

On the morning of the picnic William was out of bed early.

- (b) *Simple sentences with compound parts*.

(1) *Compound subject*: The man and boy laughed.

(2) *Compound predicate*: The boy laughed and shouted.

(3) *Compound subject and compound predicate*:
The man and boy laughed and shouted.

- (c) *The compound sentence*: contains two or more principal clauses.

(1) The boy laughed, but the girl cried.

(2) The boy laughed, the man looked startled, and the girl began to cry.

- (3) When the boy laughed, the man looked startled; but the girl began to smile brightly.
- (4) When the boy laughed, the man looked startled; but the girl, who had previously appeared nervous, now began to smile brightly.
- (d) *The complex sentence:* consists of one principal clause and one or more subordinate clauses.
- (1) The man who was with me is my father.
(*Who was with me* is an adjectival clause.)
- (2) The boy found his book where he had left it. (*Where he had left it* is an adverbial clause.)
- (3) That he should laugh seemed impolite.
(*That he should laugh* is a subordinate clause used as subject.)
- (4) The pupil proved that he knew his lesson.
(*That he knew his lesson* is a subordinate clause used as object.)
3. Common errors: If a person knows these elementary facts about the structure of a sentence, he should be able to avoid the following common errors.
- (a) *Running together two or more sentences:*
- EXAMPLES: I am going across the street, I'll be back in ten minutes.
The bell rang, we left the building.
- (b) *Writing a phrase or subordinate clause as if it were a complete sentence.*
- EXAMPLES: The window was opened. Making the room very cold.
The pictures were very interesting. Especially when they showed the troops in action.

4. Most of us abuse the compound sentence, and do not employ often enough the useful complex type. We should avoid with especial care the following faulty forms of compound sentences.

(a) *The relation of ideas not exactly expressed:*

Bad: Yesterday I was going home from school, and I lost my fountain pen.

Better: Yesterday, while I was going home from school, I lost my fountain pen.

(b) *Rambling compound sentences:*

Bad: We entered the main office of the foundry, and we met the manager, and he called a guide to show us through the plant.

Better: When we entered the main office of the foundry, the manager called a guide to show us through the plant.

Better: In the main office of the foundry we met the manager. He called a guide to show us through the plant.

Phrases incorrectly used

5. (a) Being deaf, the approaching car was not heard by the old man.

Looking out of the window, the fire seemed near at hand.

A participle should not begin a clause or sentence, unless it logically modifies the subject of the clause or sentence.

Corrected: Being deaf, the old man could not hear the approaching car.

Looking out of the window, I thought the fire seemed near at hand.

- (b) The crowd grew impatient, caused by the delay.

(The sentence contains no word which the phrase can logically modify.)

Corrected: The crowd manifested the impatience caused by the delay.

Pronouns

1. The word to which a personal or relative pronoun refers should always be definitely expressed.

Bad: (a) John told his father *he* would be interested in the book.

(b) John chewed gum, *which* annoyed his father.

(c) John asked where his father was. I could not answer *that*.

(d) In many schools *they* have good gymnasiums.

(e) *It* tells about Indians in Cooper's "Deerslayer."

Corrected: (a) John said to his father, "I shall be interested in the book."

(b) John's gum-chewing annoyed his father.

(c) John asked where his father was. I could not answer that question.

(d) In many schools there are good gymnasiums,
or

Many schools have good gymnasiums.

(e) Cooper's "Deerslayer" tells about Indians.

2. *Number:* The pronoun agrees in number with its antecedent.

NOTE. — The following indefinite pronouns are singular: *each, either, neither, another, much, one, every one, some one, aught, naught, anybody, everybody, nobody, anything.*

These are plural: *several, some, many, others, both, few.*

These are sometimes singular: *sometimes plural: more, most, all, any, such.*

Right: Each boy must have his book.

Every one must have *his* book.

Everybody had *his* book.

Neither of the boys had *his* book.

Nobody in the crowd had protected *himself*.

3. *Case*: Sometimes we find ourselves confused as to the case of a pronoun. The following examples illustrate the most common sources of confusion:

(a) Nominative case.

Subject of elliptical clause: John was as tired as I (not *me*).

Compound subject: Father and I will go.

Subject of a relative clause: The judge refused to pardon the prisoner who, he had every reason to believe, was guilty of the crime.

Predicate substantive: It is I; Is it we that you fear?

Appositive: The guests, John and I, were given presents.

(b) Objective case.

Subject of infinitive: The letter declared him to be happy.

Predicate substantive: My father thought the culprit to be me.

Object of the verb: Whom do you see?

Object of the verb: John is the boy whom we see.

Object of preposition: Give the book to John and me.

Object of preposition: There is no one here except John and me.

Appositive: Our host gave presents to the guests, John and me.

Adjectives and Adverbs

1. After such verbs as look, feel, sound, taste, smell, seem, appear, stand, hold, etc., it is sometimes difficult to determine whether to use an adjective, or adverb. If the word following the verb describes the subject, it should be an adjective; if it describes the verb, it should be an adverb.

Right: He looks *sad* (i.e. looks to be a sad man).

He feels *gentle*.

The music sounds *loud* (i.e. is loud music).

The apple tastes *sour*.

The rose smells *sweet*.

The men seem *happy*.

The man appears *good* (i.e. appears to be a good man).

He stands *firm*.

She holds it *steady* (i.e. holds it so that it is steady).

Right: He looks about *sadly*.

He feels the smooth surface *gently*.

The music sounds *loudly* through the room.

He tastes the sour apple *slowly*.

The rose *sweetly* perfumes the air.

The actor played his part *happily*.

The man appears *well* on the stage.

He stands *firmly* on his feet.

She holds it *steadily* (i.e. in a steady manner).

Notice that in the first group the verb usually can be changed to some form of *to be*. He is sad, etc. In the second group the verbs indicate a manner of action.

2. Notice the following cases.

Good and *well*. *Good* is an adjective. *Well* is both an adjective and an adverb.

EXAMPLES: Lincoln was a *good* man (adjective).
John is not *well* to-day (adjective).
John did his work *well* (adverb).

Real and *very*. *Real* is an adjective; *very* is ordinarily an adverb.

EXAMPLES: I am *very* glad to see you.
He is a *real* man.

Look up in the dictionary the meaning of *real*, and *really*.
“Real glad to see you” is ungrammatical; “*really* glad to see you” does not mean very glad to see you.

Some and *somewhat*.

Wrong: John is some better.

Right: John is somewhat better.

Kind of and *sort of* should not be used as adverbs.

Wrong: It is kind of close in this room.

Right: It is rather (somewhat) close in this room.

3. Illogical comparison.

Wrong: John has a higher grade than any pupil.

Right: John has a higher grade than any other pupil.

Wrong: John has the highest grade of any pupil.

Right: John has the highest grade of all pupils.

Verbs

1. In order to use tense forms correctly, a person must know the principal parts of all the verbs he uses. The dictionary should be consulted when doubt arises. The following list gives the principal parts of most of the verbs which cause trouble. In the case of these so-called irregular verbs, there is no royal road to mastery. The principal parts must be memorized so perfectly that the wrong form cannot arise.

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PRESENT	PAST	PAST PARTICIPLE
awake	awoke	awaked
bid	bade	bidden
bid (to offer)	bid	bid
blow	blew	blown
burst	burst	burst
choose	chose	chosen
dive	dived	dived
do	did	done
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
flee	fled	fled
flow	flowed	flowed
fly	flew	flown
freeze	froze	frozen
go	went	gone
hang (execute)	hanged	hanged
hang	hung	hung
lay	laid	laid
lie	lay	lain
loose	loosed	loosed
lose	lost	lost
prove	proved	proved
ring	rang	rung
rise	rose	risen
see	saw	seen
set	set	set
sit	sat	sat
sink	sank	sunk
sow	sowed	sown
swing	swung	swung
take	took	taken
threw	throw	thrown
wake	waked	waked
wear	wore	worn

2. *Shall and Will.*

- (a) Simple expectation on the part of the speaker is expressed thus:

I shall (should)	we shall (should)
thou wilt (wouldst)	you will (would)
he will (would)	they will (would)

Wrong: I think I will be able to go.

Right: I think I shall be able to go.

Right: I think he will be able to go.

- (b) Determination, desire, or promise on the part of the speaker is expressed thus:

I will (would)	we will (would)
thou shalt (shouldst)	you shall (should)
he shall (should)	they shall (should)

Right: I will go.

Right: I will see that they shall go.

- (c) In contingent subordinate clauses use *shall* and *should* for all persons.

Right: If they should go, I should be pleased.

Right: If John should do that he would do wrong.

- (d) In a question:

For the first person always use *shall* or *should*.

NOTE. — *In repeating a question to the speaker this rule does not hold. Example: "Will I be happy? Yes, of course."*

For the second and third persons use the form which will be used in the reply.

Expectation: Shall you win, do you think?

Intention: Will you take the lead?

3. An infinitive should be in the present tense unless it marks time prior to that of the governing verb.

Wrong: It was not necessary for you to have spoken.

Right: It was not necessary for you to speak.

Wrong: I expected to have written.

Right: I expected to write.

APPENDIX C

A DIGEST OF PUNCTUATION

The period (.) is used :

1. After a complete sentence (excepting exclamatory and interrogative sentences).

The man walked down the street. (Declarative sentence.)

Do as I tell you. (Imperative sentence.)

2. After abbreviations, as:
etc., i.e., Mrs., Dr., Pres.

The question mark (?)

Use the question mark after:

1. A direct question.

What is your name?

2. A doubtful fact.

In 852 B.C. (?) the king died.

The exclamation mark (!)

The exclamation mark is used after exclamatory words and phrases and sentences expressing strong emotion.

What a beautiful lake!

Stop! You are hurting me.

The Comma (,)

1. To set off a noun of address:

Well, *Mary*, how are you?

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2. To set off nouns and phrases in apposition:

The next visitor, *my aunt*, stayed over an hour.

We next went to New York, *the largest city in the country*.

Exception to the above rule:

Henry the Third. In this case *the Third* is a part of the regular title. In all similar cases the commas are omitted.

3. To set off absolute phrases:

My work all done, I set about to enjoy the rest of the day.

4. To set off a parenthetical phrase, or word:

(a) We will never, *I dare say*, invite him again.

(b) The party, *however*, was a great success.

NOTE. — *In case the parenthetical expression is a whole sentence use parentheses () or else the dash (—).*

The story I am going to tell — *no doubt you have heard it before* — is about the war.

5. To separate geographical names;

Kansas City, Missouri.

6. To separate coördinate clauses connected by *and*, *but*, *for*, etc., when clearness demands it.

(a) She wore a little brown turban trimmed with fur, and a veil that partially concealed the merry eyes behind it.

NOTE. — *A comma is necessary after "fur" in order that it may not read "trimmed with fur and a veil."*

(b) He cried as loudly as he could, for his mother used to relent at the sound of his sobs.

NOTE. — *Without the comma it would read, "cried as loudly as he could for his mother."*

7. To set off clauses that precede the principal clause of the sentence:

*Right: When it snows very much, I wear my boots.
I wear my boots when it snows very much.*

8. To set off non restrictive clauses or phrases:

Arbutus Valley, which was some two miles further on, was the goal we had set for our hike.

9. To separate two adjectives that modify the same noun provided they are coördinate in thought.

(a) A kind old man.

(b) A charming, gracious hostess.

NOTE. — *In (a), "kind" modifies "old man."*

10. In a series a, b, c, d, etc., a comma should precede the conjunction:

There were bachelors, spinsters, married men, and widowers.

NOTE. — *Without the comma after "men" it would seem that "married men and widowers" were in a special grouping by themselves.*

11. To separate the "he said" etc., from the rest of a direct quotation.

"Come here," he said sharply.

Common Misuses of the Comma

1. Over-punctuation: *Poor:* In the house, I found, a visitor.
2. Before *that, how, etc.* *Poor:* They told us, how we would be disappointed. They warned us, that we would be disappointed.
3. Except between clauses that are very short and have no commas within themselves, a comma cannot be used when the coördinate conjunction is omitted

Right: The boys laughed, the girls giggled, and the little babies cried in fright.

Wrong: The whole house seemed gloomy, I was not at all sure I was going to enjoy living in the room assigned to me, it was so dark and severely furnished.

The Semicolon (;)

A semicolon is used:

1. Between the principal clauses of a compound sentence when the conjunctions are omitted:

The fruit of ignorance is folly; its taste is bitter in the mouth.

2. Between the principal clauses of a compound sentence when these are pointed with commas:

When the day dawned, we set forth on our way rejoicing; but, hardly had we entered the forest, when trouble overtook us anew.

3. Between a series of long phrases or clauses:

(a) *I have sought happiness in the field and in the study; at home and abroad; in action and in contemplation; in empty solitude and in the crowded city; in the halls of princes and in the huts of peasants.*

(b) *He assured me that he did not intend to press the matter; that he had no further interest in its outcome; that he would not interfere with my efforts, and that, indeed, he would be happy to see me succeed.*

The Colon (:)

A colon is used:

1. Before a list of items which is formally announced:

He was renowned for the following attributes: his strength, his courage, his ferocious temper, and his indomitable will.

2. Before a long quotation:

Benjamin Franklin has said: "(long quotation)."

Parentheses Marks ()

1. To inclose figures or letters employed to mark divisions, as (a) (b) etc.
2. To inclose matter which does not strictly belong to the sentence:

I will set their alarm clock (assuming that they have such a thing in the house) and meet you promptly at six o'clock.

Brackets []

As a rule the words in brackets belong to an editor or to a reporter. In newspaper columns we might find, for example, some interpolation by the editor set off in brackets.

. . . [Loud hurrahs from the gallery] . . .

Apostrophe (')

The apostrophe is used:

1. To indicate the possessive case, *John's hat* (singular) and *the boys' hats* (plural).
2. To indicate the plural of letters and figures: *mind your p's and q's*.
3. To show the omission of letters: *What's in a name?*

The Hyphen (-)

No rules can be given for knowing when a compound word should be separated by a hyphen; one must learn what is correct in individual cases. The dictionary will settle all doubts.

Quotation Marks (" ")

Are used:

1. To inclose direct quotations:
(a) *Right: "Will you go with me?" the man asked.*

- (b) *Right*: We all know the words of Lincoln, "You cannot fool all the people all the time."
- (c) *Right*: "I am willing," he said slowly, "to undertake the leadership."

2. Minor uses of quotation marks:

- (a) To inclose titles:

Scott's "Ivanhoe."

Rembrandt's "The Man with the Glove."

NOTE. — *In printed titles italics are usually used in place of quotation marks.*

- (b) To indicate questionable forms of expressions:

The class expected a "quizz."

- (c) To indicate words or phrases used *merely as a word or phrase*:

The word "and" is a conjunction.

NOTE. — *In printed matter italics are frequently used for this purpose.*

The Dash (—)

Use the dash:

1. To mark a sudden change in thought.

I want to help you — surely you will not object.

2. For particular emphasis:

I am sick — yes, sick unto death.

3. As a substitute for parentheses marks:

I was silent — you may find it difficult to believe, but it is true — through the whole interview.

4. To set off a series of appositives:

He had three dogs — a setter, an airedale, and a Boston terrier.

5. Before the summarizing statement of a long sentence:

That the country might be wisely governed, that its ideals should be high, that its engagements should be kept with honor, that its citizens should be loyal — these were the things for which he prayed.



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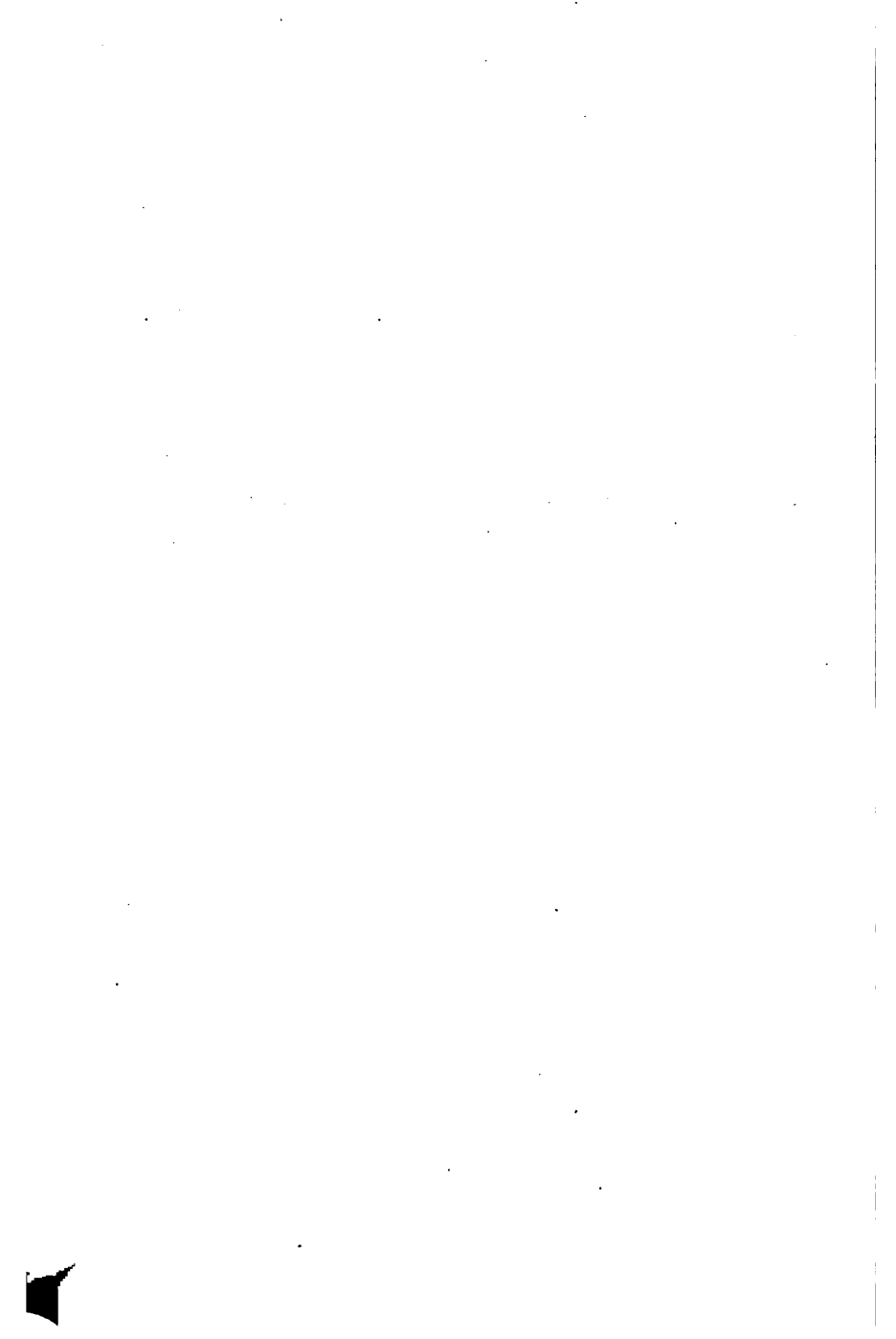
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the 1990s, the number of people in the UK who are aged 65 and over has increased by 1.5 million (1990–2000) and is projected to increase by a further 1.5 million by 2020 (Office for National Statistics 2001).

There is a growing awareness of the need to address the health care needs of the ageing population. The Department of Health (2000) has set out a vision for the future of health care for older people, and the National Institute for Clinical Excellence (NICE) (2001) has published guidance on the management of older people with chronic conditions. The Department of Health (2000) also published a report on the health care needs of older people, which identified a number of key areas for action.

One of the key areas for action identified in the Department of Health (2000) report was the need to improve the quality of care for older people. This includes ensuring that older people are treated with dignity and respect, and that their needs are met. It also includes ensuring that older people are given the opportunity to participate in decisions about their care, and that they are given the information they need to make choices about their care.

Another key area for action identified in the Department of Health (2000) report was the need to improve the access to health care for older people. This includes ensuring that older people are able to access the services they need, and that they are able to do so in a timely and appropriate manner. It also includes ensuring that older people are able to access the services they need in a way that is convenient for them.

A third key area for action identified in the Department of Health (2000) report was the need to improve the training and education of health care professionals who care for older people. This includes ensuring that health care professionals have the knowledge and skills they need to care for older people, and that they are given the opportunity to develop their skills and knowledge.

Finally, a fourth key area for action identified in the Department of Health (2000) report was the need to improve the research and evidence base for the care of older people. This includes ensuring that there is sufficient research and evidence to inform the care of older people, and that this research and evidence is used to improve the care of older people.

In conclusion, the Department of Health (2000) report on the health care needs of older people identified a number of key areas for action. These include improving the quality of care for older people, improving the access to health care for older people, improving the training and education of health care professionals who care for older people, and improving the research and evidence base for the care of older people.